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Vol. 13 No. 4

Whole No. 52

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



The Master Painter and Engraver

Rembrandt Harmenzoon van Rijn

(See page 195.)

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

Vol. 13, No. 4

October, 1956

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Anniversary Month of the Death of Master Painter and Engraver

Rembrandt Harmenzoon van Rijn

By Edith M. Faulstich



Courtesy of the Wesley Associates, Inc.

The Master Painter—Rembrandt Harmenzoon van Rijn.

Three hundred and fifty years ago, on July 15, 1606, Rembrandt Harmenzoon van Rijn was born in Holland and on October 8, 1669 he died. Today when the name Rembrandt is mentioned, in connection with art, most of us think of Holland, for his work has lived on in association with his country's golden age of painting, of master works in the "Clairobsecure."

Since his birth date anniversary this year museums in many countries have featured his works and philatelists have been especially interested as we have stamps in the album of both Rembrandt and his paintings. Five were issued this year alone which bear details of some of his famous etchings. By their line-work they give an excellent impression of

Rembrandt's characteristic "handwriting." The well known designer S. L. Hartz, and J. van Krimpen arranged the esthetic makeup of the five new stamps. For true essays of these and other stamps we have but to look at the masterpieces hanging in the art museums of the world!

It would seem as though that is what we will have to do for our "essays" as, according to Johannes de Kruyf, Netherlands expert and editor of the *Netherland and Colonial Philatelists Bulletin*, the essays and proofs of Holland, in the twentieth century, are almost non existent. He says that each artist gets one sample of his work and upon his death there is a possibility that these may reach the market if his heirs decide to sell. But this is most unusual, de Kruyf says, and today most of the examples of essays and proofs revert to the postal museum.

The Artist's Life

Rembrandt's early training consisted of three years' apprenticeship to Van Swannenburg in Leiden, followed by six months in Amsterdam in the studio of Peter Lastman. In 1626, burning with an enthusiasm for drawing, painting and etching people, he returned to Leiden. Five years later he moved to Amsterdam, and in 1634 married a beautiful Frisian girl, Saskia van Uylenborch. In that early period of his life and during his happy marriage he was greatly appreciated by his contemporaries and many of them commissioned him to do their portraits. His work was in the baroque style which the rich merchants found flattering, as the painter showed them in all their prosperity. But



Courtesy of the Netherlands P. T. T.

Only self-portrait of Rembrandt in his painter's coat.



Courtesy of the Netherlands P. T. T.

The Rembrandt House at Amsterdam where Rembrandt lived from 1639 to 1658.

when Saskia fell ill and died in 1642, Rembrandt changed his style of painting and entered what is known as the third period of his career. His first period comprised the early years in Leiden; the second from 1631, when he arrived in Amsterdam, to Saskia's death in 1642.

St. Jerome and St. Paul in Prison is an example of the fine work he did in Period One. Many notable works belong in Period Two, often called his happiest period; these include *Portrait of an Old Woman*, *Danae*, *The Noble Slav*, *Simeon*, *Angel Leaving Tobias*, *Christ as the Gardener*, etc.

Shortly before Saskia's death, Rembrandt was honored by a request to paint the officers of the Civic Guard who were under the command of Captain Banning Cocq. This is the portrait which confronts us for the first time with the change in the artist's technique. Because of his bereavement over the death of his beloved, he no longer felt satisfaction in showing people in lavish settings; instead, he fell back on the essential values of life. When he finished his painting of the officers, in this new mood, there was great consternation. It had been expected that Rembrandt would show the men in full array before a gourmet's feast. Instead he showed simply the Guard leaving the barracks. This work meant much to the artist, for by it he proved himself to be the master of light and shade.

In the picture we find the sun, which had reached its zenith, shining brightly on a



Courtesy of the Netherlands P. T. T.

The Rembrandt self-portrait which was the source of one of the 1956 stamp designs.

group of officers who had already left the gateway. Others were still on their way out and were moving into a mysterious dim light.

In later years this picture was given the name of *The Night Watch* because it had been hung for years in the Amsterdam Town Hall where it became covered with a thick layer of soot. The picture had been cut to fit a wall by those who were disappointed with the prosaic slant given the painting. The peat fire which regularly burned in the hall caused the soot and by the 18th century those who viewed it believed it represented the Guard marching at midnight.

The New York Times Magazine editors asked six of the world's greatest museums, in connection with this Rembrandt anniversary, to select their favorite painting by the great artist and to explain their choice. Three chose the "Prodigal Son," one "Self-Portrait," another "Christ at Emmaus" and James Rorimer, Director of the Metropolitan Museum of Art, New York City, chose "The Night Watch." He said that the painting had always awed him, but that since it had been revived from behind its darkened varnishes to its original coloring, it affords one of the dazzling experiences of a lifetime.

In Holland the greatest collection of the art of Rembrandt ever assembled went on show at two Dutch museums in May. The thrice chosen Prodigal Son was not on view as it could not be brought from Leningrad.

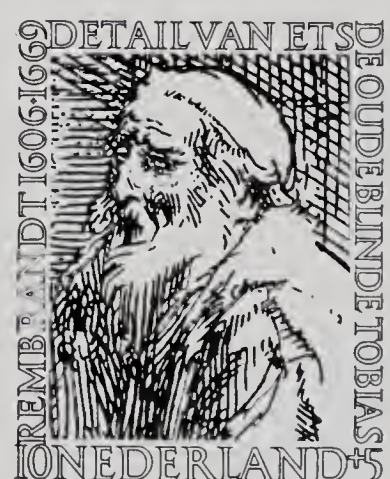
After the death of Saskia, Rembrandt's life, both materially and socially, went from bad to worse. Yet his art attained such profoundness that it still fills us with admiration. For the artist suddenly discovered man's true self. He no longer saw man with the material and lavish setting which denoted wealth, but turned instead to the prosaic things in life, to men in everyday surroundings.

Rembrandt was quite alone in the world with his art, his son and his memories, when Hendrickje Stoffels came into his life. She looked after his son Titus, was his house-keeper and model. Later she bore him a daughter whom they named Cornelia.

But material luck was not with him. He no longer received commissions to do portraits of wealthy men. Without commissions he ran into debt and soon lost the sympathy of the people of Amsterdam. His creditors owned his property. Yet in spite of the sadness that always plagued him because of the loss of his first love he determined to make a new start in life with Hendrickje, Titus and Cornelia, and worked almost around the clock during the next twenty-five years of his life.

His Staalmeesters (Syndics of the Cloth Guild) did not fare too well although postally we have a stamp featuring it as an example of his great art.

Rembrandt began to dress poorly, crippled, lame and blind people in biblical garments and portray the stories of the Old and the New Testament. From this we have some of his most beautiful work. In fact Sir Philip Henry, Director of The National Gallery, London, said that in his opinion Rembrandt is unrivaled as an illustrator of the New Testament.



Courtesy of the Netherlands P. T. T.

The stamp designs honoring Rembrandt.

The list of his contributions to the world of Art in Period Three is far too long to enumerate here. But it is recalled that in addition to his paintings of people he also is famous for landscapes.

As an etcher, Rembrandt probably has never been surpassed. His plates, are faultless and include portraits, landscapes and biblical subjects. There are good examples of his drawings and prints in many museums.

Just two hundred and eighty-seven years ago, on October 8, 1669 Rembrandt died. But his works live on as a memorial to him. And as philatelists we have stamps to recall his life and work, as well as the "essays" hanging in the museums of the world.

The Delight and Reward of Discovery

By the late Clarence W. Brazier, D.Sc.

Stamp collectors who read philatelic literature eventually learn most of what is now known about the stamps as issued and used, and as cataloged. Those with an inquiring mind, by which the aged are kept young in spirit, have two sources of further historical information about their stamps. Both of these most interesting wide open fields of study have many opportunities for the student to discover unknown facts about stamps. There are still many virgin territories for pioneer research in each of these philatelic areas, that are a delight to the real philatelist in search of thrills from discovering some things heretofore unrecorded and probably unknown to others. The first of these fields, chronologically in the life of a stamp, is the inception or birth of the design of a stamp as shown by its essays, trial color proofs and normal color proofs printed prior to printing of the stamps. Also the experimental proofs made to try improvement of the stamp during the period of issue or by patented ideas to prevent reuse of the stamp for postage or revenue. These are entrancing! The other field which is now popular is at the final end of the stamp's use, as shown by postal markings on the stamp on covers. This paper is about the first field.

The study of progress die essays shows us how the artist gradually improves his engraving. These essays are rare and more valuable than proofs, as they are nearly unique as only made to show the engraver the progress made prior to their printing, and cannot again be printed after further engraving. Trial colors printed before being numbered,—especially die prints, provide a fine opportunity to find unfinished essays. Hence unfinished die essays are worth finding, and a rich reward as well as establishing an expert's reputation when exhibited and published.

Any branch of philately is interesting to one who wants to know, as long as there is anything to be learned and found by study, especially if not previously published. Many proofs still exist in full sheets or large blocks. Thus the sharp eye has a field to study the individual positions on the plates as made by hand and thus variable, such as guide lines and position dots, shifts and multiple transfers and re-entry or re-engraving of certain positions on the plate. These are especially attractive with bi-color revenue proofs as position dots, etc. generally appear for both colors. From these studies, stamps may be found to match the proofs and complete the plating, providing the student his greatest delight and reputation.

When the stamp engraving is finally completed and approved, the design may not be altered or added to. It becomes the certified standard with which any variations or counterfeits are to be compared. Generally the contracting stamp producers, prior to 1894, then added a die number and their name as an imprint under the design. The die is then hardened and cannot be changed with an engraving burin. Thus any die print without a die number or imprint should be studied by comparison with one so imprinted or known to be a late print to ascertain whether it is an unfinished essay and more valuable than the finished and approved engraving from which proofs may be printed as long as the die exists.

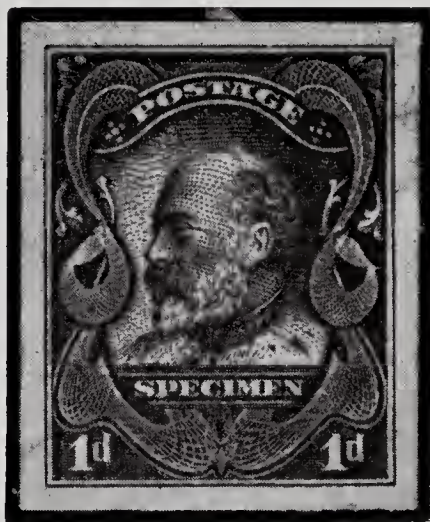
Fine Arts Philatelist

Volume II No. 1 of the *Fine Arts Philatelist* presents an interesting article on "*Maori Art on Stamps*," by Dr. Ben Haneman. This publication should be of interest to many Essay-Proof members. It includes a bibliography which credits sources of information listing references and devotes pages to an official check list. It is edited by Mrs. Clare McAlister, 915 Nelson Drive, Muscogee, Okla. Cost is \$1.00 per year which includes 6 issues.—E. M. F.

King Edward VII

"Postage Specimen" Essays

By Edward A. Richardson



Recently acquired from a London Auction house was a set of fourteen different color trials of the *Essay or Trade Sample* illustrated above.

The fourteen color trials include two shades of reds, three shades of browns and orange-browns, four shades of olives and greens, two shades of blue, and three shades of violets.

While the head is similar to that used on the King Edward VII Issue of Canada, the frame is unlike any used by Great Britain or the British Colonies or Dominions.

The fact that there are so many different colors would lend evidence to their being plate proofs of sheets of *Trade Samples* prepared to show examples of the work of the particular bank note company. They are all on medium wove paper with a distinct vertical mesh.

I doubt if these are the work of Thomas De La Rue & Co. as I have compared the engraving of the head with known Trade Samples of this company containing the "Downey" head of King Edward VII and there are too many differences. The De La Rue heads lack the detail in the hair, beard, and moustache found in the example illustrated. Generally too, De La Rue Trade Samples of this period embodied the name of the bank note company in the design.

These "Postage-Specimen" Essays or Trade Samples are of especial interest to Canadian collectors as the portrait used is the "Downey" portrait of King Edward in coronation robes, and was selected as the basis for the new Canadian stamps by the late King George V, then Prince of Wales. Canada was the only country to use this portrait in their stamp issues. The King Edward VII stamps of Great Britain, the Colonies and other Dominions used the famed profile portrait prepared by Emil Fuchs, R. B. A.

Comparing these with the Perkins, Bacon & Co. essays for the Canadian King Edward Issue (which design was used with only slight modification by the American Bank Note Co. in the production of the Canadian Issue), we find there are very great similarities in the detail of the engraving of the head. The greatest changes take place in the details of the cape, but the engraving of the hair, nose, eyes, beard, moustache, and collar are so similar that it would appear that these were also produced by Perkins, Bacon & Co.

Can anyone throw further light on this interesting set of Essays or Trade Samples? Why were they issued? Were they engraved by J. A. C. Harrison of Perkins, Bacon & Co., the engraver and bank note company producing the Canadian Essay? Were they issued prior to the Canadian essays, or was the Canadian head modified and used for this set?

Eighth Annual A. S. D. A. Show

Nov. 16, 17, 18, 1956

The eighth annual A. S. D. A. National Postage Stamp Show will be held Friday, Saturday and Sunday, November 16, 17, and 18 in the 71st Infantry Regiment Armory, Park Avenue and 34th Street, New York City.

In announcing the 1956 dates, Mr. Peter Keller, general manager of the show, says that he hopes to make this such an interesting show that the attendance will surpass the 1955 gate of 65,000.

Signed Proofs to be Displayed at A. S. D. A. Show

Proofs of all United States postal adhesives, with every proof bearing the autograph of the Postmaster General during whose administration the stamp was issued, will be publicly displayed at the show.

There have been scattered occasions when some examples of such signature proofs have been shown publicly, but this, according to a report from the A. S. D. A., will be the first time all of them have been brought together for display.

Revenue Proofs and Essays Bring \$2,900 in Harmer, Rooke & Co., Auction

Sixty-eight lots of U. S. revenue essays and proofs sold for \$2,900, or nearly three times the auction firm's advance estimate of \$1,000, in the March 14-15 sale of Harmer, Rooke & Co., Inc., 560 Fifth Avenue, New York.

Morton Dean Joyce, the New York specialist in U. S. revenues, was the chief purchaser. He competed for many of the lots with the late *Dr. Clarence Brazier*.

A few of the outstanding prices were as follows:

Die impressions of a 2c Bank Check essay in blue and in orange, with added frame design, \$172.50 (with the bids starting at \$10). Four 2c Washington essays in different colors on small card, \$72.50. Die impressions in green of 10c Bill of Lading and 10c Power of Attorney essays, \$135.

Four examples in different colors of an essay on the 25c Liberty, a die impression on glazed card, \$110. Different bicolor impressions of one die and three plates of essays of the complete design of the 25c Liberty, \$120. A superb trial color sheet of four of the \$2 probate in orange and black, \$130.

Trial color sheets of four of the \$50 (#R101) in various color combinations brought prices of \$105, \$125, \$130, \$140, \$140 and \$150.—*Stamps*, March 31, 1956.

Lex Weyer, Artist

The Luxembourg artist Lex Weyer designed the modernistic looking commemorative stamp which his country released May 30 to mark the fiftieth anniversary of the incorporation of the city of Esch-sur-Alzette.

FIPEX Stamped Envelope, 6c Airmail

By Thomas D. Perry

The FIPEX envelope, like its predecessor the CIPEX in 1947, was a potent force in arousing new interest in the collection of stamped envelopes, both entire and cut square.

In both instances the contractor for the four-year supply of regular stamped envelopes, the International Envelope Corporation of Dayton, Ohio, installed one of their modern automatic envelope machines at the International Exhibition held in New York City. Only one type of commemorative envelope was printed at the show. The machine was in constant operation during the show and staff members of the company patiently explained every detail of the working of the machine to thousands of interested inquirers, often four to six deep around the railing protecting the equipment. Such co-operation with philately is a distinct credit to all concerned and is deeply appreciated by stamp collectors everywhere.

The envelope machine installed at FIPEX was the flat bed type, called the O'Connell (an improved design of the old Hartford flat bed press), which prints and embosses the stamp, gums the flaps, folds the envelopes, provides a drying chain and counts them, so that envelopes can be inspected and boxed in a matter of minutes after printing. Normal operating speed is around 10,000 completed envelopes per hour, or about $2\frac{1}{2}$ envelopes per second. The bi-colored borders, which require a two-cylinder and two-color press of the Harris type, were preprinted on the unfolded envelope blanks at Dayton. In normal production at Dayton the airmail stamp, the bi-colored border and the return request can be printed simultaneously on this Harris rotary press.



6 6 0 3



6 6 0 4

A special stamp design was prepared for the FIPEX envelope, based on the flying eagle of the 4c airmail adhesive for post cards, Scott C-48. Complete technical data on this issue have been gathered and are placed here on record for future reference:

Modelled by Victor S. McCloskey, Jr.

Vignette engraved by E. VonHebel.

Lettering engraved by E. VonHebel.

Master die, serial number 1135, made at the U. S. Mint.

Hub Die, serial number 1136, made at the U. S. Mint.

Working dies for the O'Connell flat bed press only, serial numbers 6603 and 6604.

Working dies shipped to Dayton, January 27, 1956.

It is reported that the original working dies, especially the line of lettering at the bottom, were too shallow and required deepening. There are minor variations or types, that can be distinguished in each of the two working dies, as follows:—

The most marked difference is a longer downward spur, where the first cloud lines intersect above the eagle's right wing, and directly below the "I" in MAIL. This elongated spur was apparently caused by a slightly extended cut made in removing extruded metal in the pressings. Therefore it seems logical to designate the shorter spur (6603) as the normal variety and the longer spur (6604) the variation or minor variety.

The advance printing of entire envelopes at Dayton was 9 million, both working dies being used interchangeably. The printing during the ten days at FIPEX totaled 645,000, using both working dies. The subsequent printing at Dayton, after FIPEX closed, was one million, again using both dies. Total printing 10,645,000 FIPEX envelopes. Advance printings were sent to the New York City General Postoffice and to the FIPEX post office. Fipex printings were also said to be on sale at its post office. No record was kept of the quantities printed from each die on any of the runs.

First Day Covers were processed both at FIPEX and at the New York City post office, dated May 2, 1956, and may be from either die. FIPEX envelopes will continue to be on sale at the Philatelic Agency in Washington, D. C., as long as the supply lasts. FIPEX envelopes with official government return requests were not authorized and orders for them will not be accepted.

The following are the final totals of sales and cancels on the first day of issue, May 2, 1956:—

<i>6c FIPEX Envelopes</i>	<i>Quantity</i>	<i>Postage Value</i>
Sold over the counter, May 2	491,679	\$29,500.74
First day cancels, May 2	363,239	21,794.34

The total sales during the subsequent days of the show substantially increased these figures, probably by 50% or more. The total value of all stamps and stamped paper sold at the FIPEX Postoffice during the show totaled \$481,599.27, which surely is tangible evidence of the popularity of philately.

Hunting Permit Proofs

A complete set of large die proofs of the United States Hunting Permit stamps, familiarly known as "duck" stamps, has been transferred to the Smithsonian Institution by John L. Farley, Director, Fish and Wildlife Service, U. S. Department of Interior. These beautiful die proofs, along with a sheet of the 1955-56 regular issues, have been added to the complete collection of sheets transferred several months ago. According to Dr. Remington Kellogg, Director, U. S. National Museum they will be exhibited as a phase of the National Postage Stamp Collection, housed in the Arts and Industries building on the Mall.

Large die proofs, excepting issues of 1946, 1947, and 1948, are unlisted in the 1955 edition of Scott's United States Stamp Catalogue Specialized. Only one set of small die proofs of these beautiful stamps, from 1934 to 1945, has been seen in philatelic ownership, from which the Scott listing was made.

Write an article for the JOURNAL on your special essay proof interest.

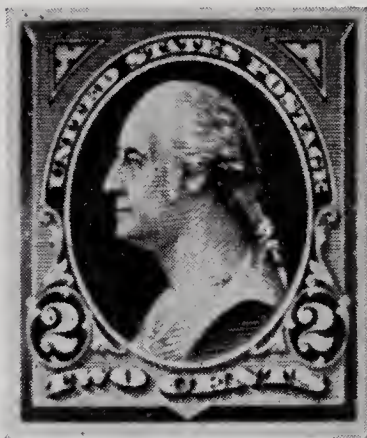
1894-1898 Essays and Proofs Bureau of Engraving & Printing

By Thomas F. Morris

(Continued from JOURNAL No. 50, Page 75.)

Type III—Die 81 (Rejected)

The reason has never been advanced for engraving a new die after a light transfer from die 79 had been made. After its completion the die was discarded. No rolls were ever made from the die as far as the Bureau records indicate, consequently no plates were made from the die. The date of transfer from die 79 was May 9, 1895, and the completion date of the engraving was October 9, 1895. There are known to exist at least three progressive essays made from this die and the last one appears unfinished. The Washington head is larger than any of the other heads of dies C-224, 79 and 82, and there are many differences noted in the portrait. Certain portions of the subject are by no means worthy of the engraver's art and it was very likely discarded for that reason. The effort was made to do the best they could from a poor beginning and undoubtedly it was realized that the finished engraving (so-called) was far from satisfactory. The engraver of the portrait is unknown.

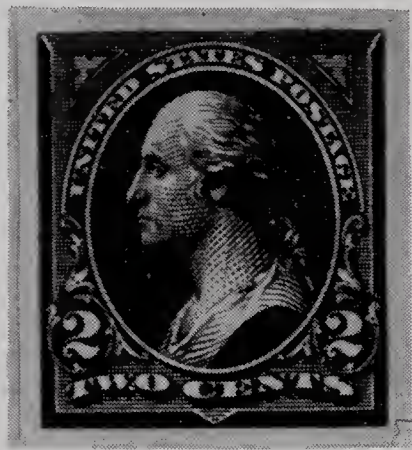


252E-B

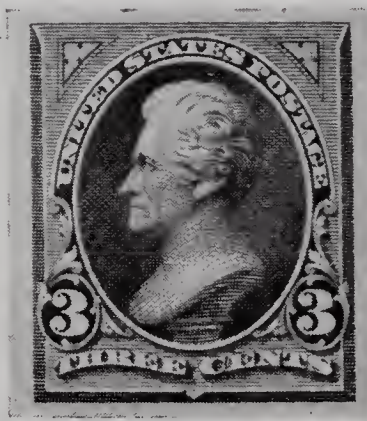
The triangle covered 18 lines of background. Size of design 19 x 22 mm; size of die 56 x 80.5 mm. All three proofs printed in carmine, with one in banknote green, on India paper die sunk on card.

It is interesting to record here that through the untiring research work of Arthur E. Owen and Hugh M. Southgate (both deceased), and more recently of George W. Brett, a new Type IV die of the 2c value has been brought to light. Their joint research discloses the following: "Size of this Type IV die sinkage measures 59.5 by 70.5 mm. Transfer roll No. 151 dated June 12, 1897 made from die 79. A new die No. 83 transferred July 14, 1897 and hardened July 31, 1897." Mr. Brett's recent treatise⁽²⁾ appearing in the B. I. A. bulletin notes that only two major differences occur, involving heavy lines in the hair of Washington's head and the shadow line deepened at the back of the toga button. There are at least sixteen other sub-major differences in the portrait and frame work of the issued stamp. According to early Bureau records, printings were made from plates embracing Type IV as late as December 1898. There is illustrated below a die proof of the Type IV unfinished essay, 252A-Ea.

(2) See *Bureau Specialist*, October, 1955, "2c, Series of 1894, Type IV".



Unfinished Essay—Type IV (252A-Ea)



253E

Three Cents—Types I and II

This die was from the American Bank Note Co. Die No. C-225—altered by the Bureau (No. 36) by the addition of triangles and re-engraved. Size of die 60 x 63 mm. Both Triangles I and II cover 18 horizontal lines of background. The Type I was a transfer laydown from A. B. N. Co. die C-225, with triangles cut into the new die. So as to give the stamp more color, the Jackson portrait was worked over to a very considerable extent by G. F. C. Smillie, and the frame and lettering re-engraved by James Kennedy. Type II (253E) Essay was similar in design to Type I, but was never adopted and used as a stamp. Triangle II impinges upon the same number of horizontal lines of the background of Type I, printed on India, die sunk on card. Essays and proofs are known to exist of both types in the following colors:

bank note green I, II
dim dark v-red-violet II
dim dusky red-violet II
dim dark violet I, II

The large die proofs Types I and II show the Bank Note Company's imprint and plate number in albino, whereas the proof in bank note green Type II shows the die number C-225 and "American Bank Note Co. New York" in color.

The following portions of the portrait appear to have been more lightly engraved: Forehead—short cut lines and dots between each line; hair above forehead and extending back to top of head; dots on ear; lines in face extending back to jaw not cut as deeply and dots between lines lighter. Lines in eye socket much lighter, as well as eyelid and eye itself; dots on nose and lower part of nose lighter; nostril cut in more sharply. Neck and shoulders cut much lighter, as well as the pedestal cut to the same degree of lightness. Oval in front of head about the same degree of color; background behind head lighter, using shading in the extreme lower right side of oval to provide cameo effect; horizontal lines of frame cut lighter; right scroll embracing the numeral 3. Vertical lines of shading to right cut deeper and extending down to the white line of border. Vertical lines and shading under and left of scroll cut about the same depth but lighter horizontal frame lines give the appearance of a cleaner cut and the design stands out more sharply. Vertical shading lines under portrait oval extend completely across to left scroll, whereas on the 1890 proof only three quarters. Heavy vertical shading under each letter of the "Three Cents", whereas the 1890 design only extends part way, giving the denomination a silhouette effect. The same differences exist in the scroll itself. The lettering was re-cut, and many differences can be noted.

A large die impression of the 3c, Type I, printed on India, shows the following notation in the handwriting of Mr. Morris, then Chief of the Engraving Division: "O. K. July 17/94", indicating that the finished state of engraving on the die had his approval. Another die impression carries his approval as to color: "Color O. K. July 28/94."

There is also to be recorded a large die impression of the 3c, Type II with the brief notation in pencil by Mr. Morris, "New die Dec. 17/94 not approved."

Four Cents

As far as is known, there is only one essay, 254E-A, of the 4c Lincoln stamp. The large die prints show the A. B. N. Co. Die C-226 and imprint (1890) in albino, and the added triangles. The die sinkage is 61 x 63 mm, and it is believed that the triangles were cut after the die was annealed. Following the adoption of the triangles, the entire die was re-engraved. This essay lacks many of the deep cut lines of the adopted die, most visible on the hair, eyes and beard of Lincoln. The head was re-engraved by G. F. C. Smillie, and the frame and lettering engraved by James Kennedy. The die was approved for hardening on July 17, 1894, and a submitted proof of the stamp was approved by Ken Crage, 3rd Asst. P. M. G., on August 23, 1894. Both essay and proofs are on India, die sunk on card.

The following differences from the 1890 die are noted on the 1894 die proof of this value:

Line around portrait oval.

Line on left side of collar to indicate bend of collar.

One original proof signed "James Kennedy" with transfer shows this without line of collar.

Lines in neck below beard are completed to edge of collar.

Beard appears to be not so deeply cut and a few slight changes exist.

Lines on right upper lip forming shadow and to right of it are lighter and are completed.

Lines forming shadow on left cheekbone are not clean cut and continuous, as in 1890.

The eyes appear clear and high lights of pupil are definite.

Same lines in coat are not cut as heavy.

Lines in left oval of numeral 4 appear to be completed, whereas in 1890 engraved lines only extend part way.

Parts of vertical lines of shading about ovals and FOUR CENTS differ only slightly.

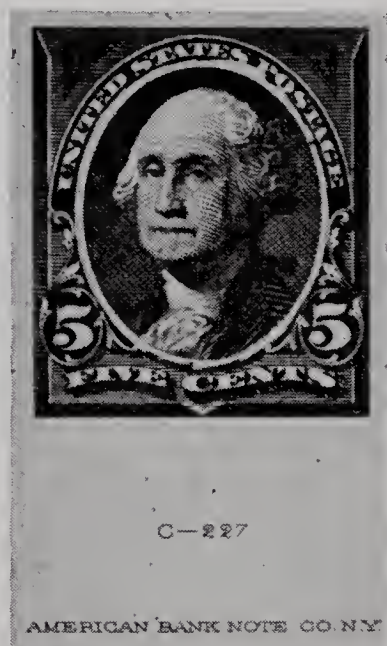
Trial colors of large die proofs, probably made in 1898 when the colors of the stamps were changed, exist printed on India die sunk on card.

Five Cents

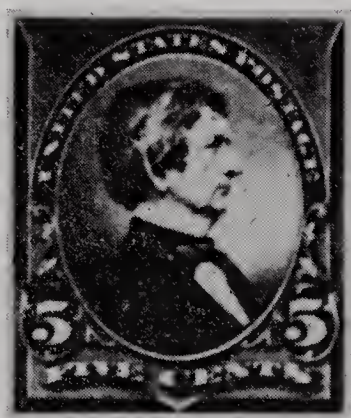
After examining the known collections only two essay models of the Five Cents value are known to exist, and both are extremely interesting. Two experimental models were made up but neither was adopted or engraved. The one shows an engraved frame of the 5c A. B. N. Co. die No. 227 (255E-A) with the Bank Note Co. imprint in black with vignette cut out and mounted over an engraved portrait of Washington, No. 80 P. O., also printed in black. Size of design 19 x 22 mm. Both printed on India paper 41 x 53 mm mounted on white wove paper 48 x 75 mm. The triangle impinges upon 16 horizontal lines in both corners of the essay, the same size triangle as adopted for the stamp. There also exists the Washington vignette only, used on a built up design as above, on India paper printed in green with "80 P. O." in pencil, indicating that the vignette die was assigned to the Post Office Department for its use in preparing for either this or future issues. The color was approved on July 31, 1894.

The second essay model of the Five Cents (255E-B) is a frame design 19 x 22 mm. as adopted, with a portrait of William H. Seward mounted in the portrait oval, on white card 74 x 84 mm. The frame is printed in black. This vignette photo is of a different character and size than used by the A. B. N. Co. for essay 223E-A.

In preparing for the work the Bureau used the old 1890 A. B. N. Co. die, probably annealed it and cut in the triangles. These triangles cover only 16 horizontal lines of the



255E-A



255E-B

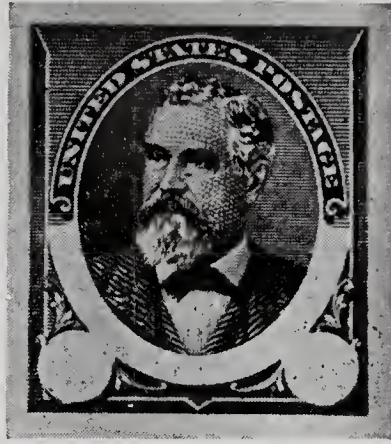
frame background, which is one of the smallest triangles adopted for any of the stamps of this series. Size of die sinkage 60 x 61 mm. The frame lettering and the Grant portrait and vignette background were only slightly re-engraved. A line around the portrait oval was added. A proof exists with written ink instructions stating that on July 31, 1894, color of proof was approved by the head of the Engraving Division.

Large die proofs in blue exist, printed on India die sunk on card and printed directly on card, probably made in 1898.

Six Cents

An essay (Brazer 226E-E) of this value (as yet it cannot be attributed to any one of the values of the series, but the portrait comes nearer to the 6c Garfield portrait than any other) is the one shown here. It is an experimental laydown of one of the values of the series. Dr. Brazer lists this under the 1890 series in his Essay Catalog. It was found in the files of Thomas F. Morris, Sr., Chief of the Engraving Division at that time, and is the only one so far discovered. The transfer was made to a die size 49 x 100 mm, which is of a similar size adopted by the Bureau (see 50c, \$1, \$2, and \$5 values) and never heretofore used by any of the Bank Note companies. The size of design is 19 x 21.5 mm, with value ovals and letter labels blank. It is printed in black on India, die sunk on card.

Large die proofs are known to exist on India printed on cardboard, and singles of cardboard plate proofs from one complete sheet of 400. The largest known block contains 60 designs printed on cardboard with Plate No. 28 and the Bureau imprint from the right lower pane. Between the fifth and sixth stamps in the outside right margin there is an arrow indicated by pencil. The triangles were cut in A. B. N. Co. Die C-228 after it



226E-E

had been annealed. The die was recut with principal changes on the collar of the coat and on the outline of the head, with some re-engraving work on the frame and numerals. Size of die 62 x 62 mm. The frame and lettering were re-engraved by James Kennedy, and one proof carries the following, "July 7 [1894] O. K. for color".

The 1894 Six Cents value shows the following variations from the 1890 die:

Line around oval of portrait cut sharper.

Vertical lines under SIX CENTS and below portrait oval strengthened.

Line forming eyebrow projecting down over eye lid continuous and no break as in 1890.

Highlights in pupils of both eyes have been eliminated.

Mustache and beard have both been cut deeper and high lights eliminated.

Lines in collar have been lightened, whereas the lines of coat have been greatly strengthened and more evenly cut.

Large die proofs printed on India paper die sunk on card exist in several shades of the normal color and in the 1898 color of the issued stamp. One such proof has the manuscript notation "magenta".

Eight Cents

After its receipt from the American Bank Note Co., the Eight Cents value die C-303 was designated Die P. O. No. 70. No known essays of this value have been discovered, and all proofs found have been printed in the regular issued color except three in black on India paper. The only known experimental Bureau printing of the die before the triangles were added is in bank note green, from the A. B. N. Co. die (found in the files of the Chief of the Engraving Division). Certain of the lines in the portrait were strengthened, the background of the vignette was given more color and the frame and lettering re-engraved. Large die proofs exist on India die sunk on card, and also printed directly on card, die sunk. The triangle impinges on 19 lines of the background.

There are found to be the following variations in the 1894 die proof as compared to the 1890 issue of this value:

Background right of portrait darkened and shadow added to left side above shoulder.

Vertical lines around ovals, under EIGHT CENTS and below portrait cut deeper.

Lines around eyes, eyebrows, left side of nose, mouth, cheek and beard on left side, neck, collar and uniform cut deeper. The shadow under both epaulettes has been broadened and the lines joined and cut deep and sharp.

Ten Cents

The triangles on this stamp were cut into the old A. B. N. Co. die No. C-229 after its annealing, and takes up 19 lines of the horizontal background. Certain parts of the

die were recut, such as the coat collar of the Webster vignette, and the frame and lettering strengthened throughout. There are found large die proofs size 62 x 62 mm in normal color printed on India, die sunk on card, as well as trial colors in orange-brown and brown-violet, dusky violet and olive green on India, die sunk on card. It is possible that the trial colors printed on card were experimental printings at the time they changed the color of the stamp in 1898. In each case they both show the broken circles where they meet the curved line below TEN CENTS. The work of recutting the frame and lettering was entrusted to James Kennedy, and proofs signed by him exist. The triangle covers 19 lines of background.

The 1894 Ten Cents value shows differences as indicated below:

The vertical lines forming the shadows around the ovals and leaves and the balance of the design in the lower half of the stamp were strengthened, with certain extensions of these lines not shown in the 1890 design.

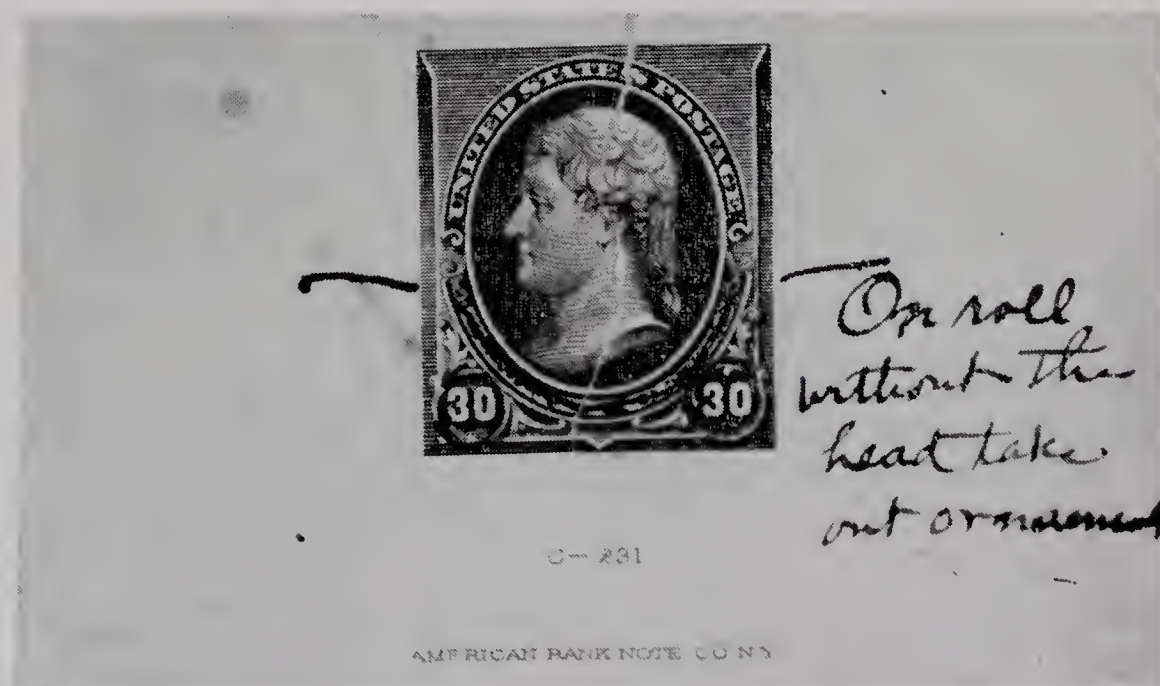
The eyes are changed but slightly, with the pupil of the right eye enlarged. Some differences exist in the left part of the face in shadow, with the balance of the head either lighter or darker than the 1890 value. Both sides of the coat collar and band around neck have been re-engraved and the lines given more depth.

Fifteen Cents

The triangles cut on this stamp die embraced 19 lines of the horizontal line background. The die measured 62 x 61.5 mm. Proofs are found as large die on India, die sunk on card, in normal, steel blue, old brown, slate and orange brown colors, and steel blue large die printed directly on card, die sunk.

Fifty Cents

The A. B. N. Co. die of the Thirty Cents value sent to the Bureau was numbered C-231, from which the new Fifty Cents die was created. It measured 62 x 62 mm. A proof of this Bureau die No. 43 was pulled in green. Another one was printed in black on which the following instructions are given: "On roll without the head, take out ornaments," with the value lettering "Thirty Cents" stricken out, and the two circles inked out indicating the changes to be made. In other words, we assume that a new roll was made from A. B. N. Co. die C-231 and the head and that part of the lettering and numerals cut out and left blank on the new transfer roll. This roll, with the eliminations, was





260E-B

then laid down on another soft piece of steel and the engraving of the value and numerals added to the new Bureau die.

After the value lettering "Fifty Cents" and numerals "50" were engraved, it was taken up on a new roll, for transferring to the subject plate. The Jefferson head was almost entirely re-engraved. The triangles were added last, as shown in the essay herewith (printed in bank note green). Vignette re-engraved by Wm. G. Phillips and frame and lettering re-engraved by Lyman T. Ellis. The design was approved Aug. 30, 1894 by Wesley R. Davis, U. S. P. S. A., with notation "This stamp to be printed in orange".

Proofs are found as follows: on India die sunk on card in normal color, orange, deep red-orange and black, and large die printed in orange directly on card, die sunk.

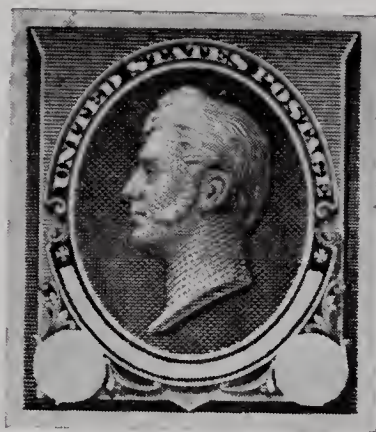
Many differences from the 1890 die exist in the Jefferson portrait of the Fifty Cents value, also in the background, and the ovals in which the new numerals were placed. The balance of the frame appears to be similar. The hair and the shadows of the hair are more deeply cut and the engraver endeavored to retain only in a general way the 1890 engraved portrait. The eyes, nose and mouth were changed to a considerable extent and the curved lines running downward across the face are continuous instead of small dots and dashes as in the 1890 Jefferson portrait. The high light on the right shoulder has been somewhat eliminated by the addition of numerous dots in the 1894 portrait.

The initial attempt to re-engrave the ovals resulted in the engraver extending the upper right and left lines of the ovals completely across the blank space forming the ellipse to the left of FIFTY and CENTS. This was changed, probably by burnishing the lines out and recutting them, for the finished proof shows these oval lines of the circle stopping at each side at the blank space and the lower line extended to form a complete ellipse. The triangle extends across approximately $18\frac{1}{2}$ lines of background. Few, if any, die proofs in other than normal color exist. Die proofs exist printed both on India and card, die sunk.

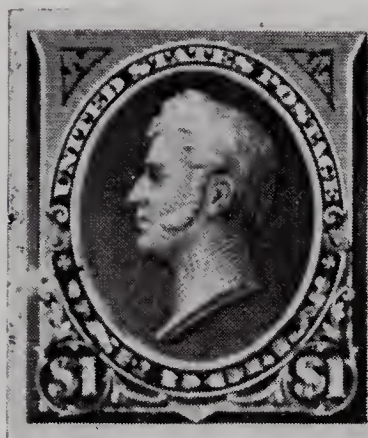
One Dollar

This value was added to the series, the Perry head on the Ninety Cents 1890 being used for the vignette design. The Bureau carried out the same procedure as in laying down the Fifty Cents value. The portion below UNITED STATES POSTAGE, which included value and numerals, was eliminated from the roll and a new laydown made on a soft die, and the new Ninety Cents value re-engraved thereon. During the process an impression was taken showing blank value and circles (261E-Aa), but without triangles, die sunk on India paper, on card. Essays exist die sunk on India paper, printed in black and blue-green. The latter printing shows the head partially re-engraved and with shadows and background etched darker (261E-Ab).

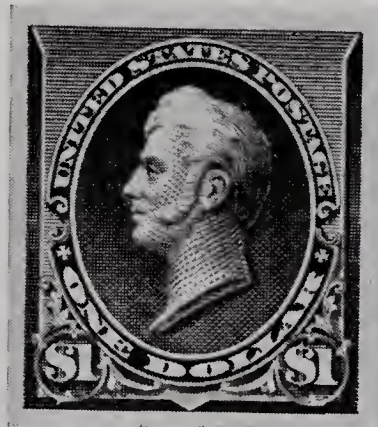
The transfer was made to a die 50 x 101 mm. Another proof was pulled from this incomplete engraving and within the blank spaces, with black and white wash, the value "One Dollar" and the "\$1" numeral in each circle were drawn in (261E-B). This model also shows the triangles sketched in with lead pencil, on the bottom of which is written in ink "O.K. July 14/94 TFM". The portrait vignette was printed in bank note green, cut



261E-Aa



261E-B



261E-C

close and mounted on the frame, which was printed in black. On this new die the value lettering and circles were engraved. We find progressive impressions from this die—first, 261E-C, with background in circles unfinished, without triangles, printed in dark indigo blue; second, 261E-Da, an incomplete engraving of the entire design, with hair on top and back of head, whiskers and back of neck and shading in value circles unfinished, with triangles engraved thereon printed one in black and one in green on India, die sunk on card; third, 261E-Db, same as the preceding essay but with hair at back of head, whiskers darker, and face in front of whiskers as on design adopted, with circular lines extending into colorless oval, on India paper die sunk on card, printed in black, blue-green, mineral red and orange; fourth, 261E-Ea, essay from die 48 x 52.5 mm., similar to design adopted, with part of the central lines about the numeral extending into colorless oval below ONE DOLLAR, printed in black on India, die sunk on card.

The Perry head was re-engraved by Wm. G. Phillips, and while in the main the engraver followed the lines of the original light laydown from the 1890 die, many differences exist in the finished re-engraved head of this value.

There are very few proofs showing Type I and Type II of the issued stamp, and all the large die impressions carry the circular lines extending into the colorless oval. Even in the complete set of this issue, of which there were made up at the Bureau a total of 40 and given away, the dollar value does not exist in any other form than that showing the circular lines extending into the colorless oval.

In the re-engraved portrait, the following differences exist between the 1890 and 1894 heads:

The hair above the forehead is lighter and the shadows in the hair to the right of the ear are cut deeper, whereas an accentuated high light was given the head where it touches the background on the right side. The eye is more open and the lines forming the shadow in the eye socket are less curved. The lines in the nostrils are cut deeper and the mouth is cut to a greater degree of depth. The shadows to the right of the whiskers and around the ear are cut deeper. The lines in the neck are heavier, as well as the shadows forming the outline of the neck. The horizontal lines of the background are cut closer together, almost eliminating the vertical lines in the upper part of the vignette background.

If the frame was the result of a transfer from a cut down roll of the 1890 Ninety Cents with the values and numerals eliminated, it is safe to assume that certain lines of it were eliminated and other lines added. It is certain, however, that the shadows about the circles and leaves were touched up and given more depth, and their form in certain instances was changed from the 1890 design.

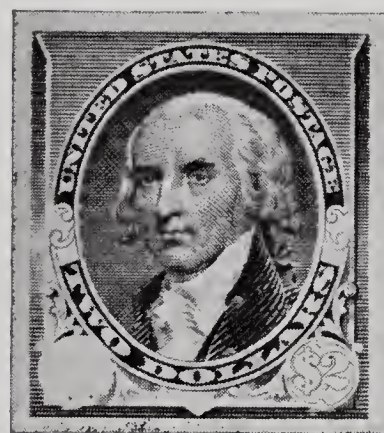
The design was approved Aug. 30/94 by Wesley R. Davis, U. S. P. S. A., with notation "This stamp to be printed in black."

Two Dollars

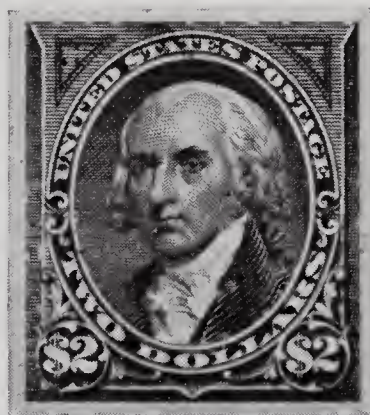
The model for this value was carried through by the Chief of the Engraving Division. The Madison portrait was engraved separately, being executed by G. F. C. Smillie after a larger Bureau portrait vignette done many years previously. The portrait vignette is indeed a very beautiful specimen of the engraver's art and ranks with the best work of the Bureau.



262E-A



262E-B



262E-Cb

From one of the dies of lower value a transfer roll was taken up and from this was eliminated the portrait, the values, lettering and the two numerals. The same procedure as on the two previous values was carried out. Following this, Lyman F. Ellis engraved the value lettering and numerals on a die 50 x 101 mm. A print of this shows an incomplete engraving of the frame only, and the numerals in circles smaller than on the design adopted, and accordingly this die was rejected. Essay 262E-A was printed in blue-green.

By this time the vignette had been completed and transferred to a die size 51 x 112 mm. We find an unfinished die essay (262E-B) printed in black on India die sunk on card, showing the incomplete engravings on both the left and right sides of the lower half of the frame, with the \$2 lightly etched in outline only on the right side.

Several varieties of the incomplete engravings of the design exist, printed on India die sunk on card, such as:

Dated Oct. 13, 1894, incomplete engraving of vignette and frame, shading of vignette background unfinished and no veins in leaves about both circles of the numerals. (262E-Ca)

Incomplete engraving, inside of right border line about \$2 unfinished. (262E-Cb)

No middle line in the upper half circle above the letter "S" in "DOLLARS" and the inside border line to right of leaves just above the right numeral "2".

Large die proofs printed either directly on card, or on India on card, die sunk, exist in the following colors:

blue	red-brown
blue-green	purple
violet	yellow-brown
black	lake green
gray-black	vermillion
rich brown	

A large die proof printed in blue shows the following notation: "Take up roll and make plate Oct. 13/94." Another die proof exists showing the following approval of the stamp: "Approved Sept. 29, 1894—Wesley R. Davis, U. S. Postage Stamp Agent."

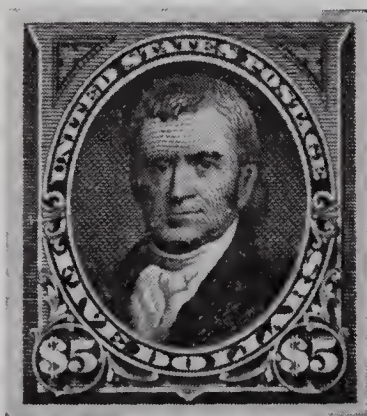
The larger die 51 x 112 mm was later eliminated for a size 47.5 x 52.5 mm, and this second die was used in printing the 40 proofs presented to public officials and others.

Plate proofs in singles, pairs and blocks of four on card exist, from one sheet of 200.

Five Dollars

The vignette portrait of John Marshall was engraved by William G. Phillips after a ferrotype from a larger Bureau steel engraving of the former Chief Justice, after A. B. Durand. The frame and lettering were engraved by James Kennedy. It is believed that the mechanics of preparing the die was followed in the same manner as for the three lower values of this series. Impressions from the early stages of the die do not exist, and the only ones available show the stamp in a more or less completed state. There are, however, essays showing many parts of the portrait unfinished, such as hair, ear, left side of beard, lips, collar, etc., and with scrolls lacking the required number of lines, etc.

A laydown die from one of the old cut-out frame rolls of the series was made on a die 50 x 112.5 mm. The triangles cover 19½ horizontal lines of the background of the frame. It is not known whether the portrait was engraved separately and a transfer made, or if the engraver worked directly on the die. Only about three different varieties of essays exist. Dr. Brazer reports in his book as follows:



263Ea

- a. Incomplete engraving 263Ea dated Oct. 13, 1894. There is only one line in each scroll to right and left of \$5. (Design adopted has two lines each.) Inner line of right border above \$5 unfinished, etc. Veins on leaves about right circle unfinished. Printed in black on India, die sunk on card.

- b. 261Eb. Similar to a, but horizontal lines cut into outer oval line at top and inner oval line above L and R of DOLLARS required retouching as directed by pencil instructions. There are two lines in scrolls below DOLL on adopted design. Printed in black on India, die sunk on card.
- c. 261Ec. A large die essay sunk on card, showing incomplete head such as hair, etc., with short vertical lines in the right lower border not burnished out. In the left and right bottom scrolls the lines are unfinished. Printed on India paper die sunk on card, in dusky g-blue-green.

The following color proofs were ordered and exist:

black	dusky purple
gray-black	purple
red-brown	green
yellow-brown	lake
olive	vermillion

The finished die was taken up on a roll and a plate made from it on Oct. 13, 1894. Two proofs printed in green were submitted to the P. O. Dept. and one was returned to the Bureau with the notation "Approved Sept. 29th, 1894—Wesley R. Davis, U. S. Postage Stamp Agent."

Since part of the Earl of Crawford Collection has been broken up and dispersed, only singles, pairs, blocks of four and eight on cardboard exist from one complete sheet of 200 from plate No. 85. The largest known block of eight on cardboard with Bureau imprint and Plate 85 is in the hands of a collector. This block was cut during 1942-1943 from a full pane of 100 of this value. Plate proofs of the value on India paper are not known, but one or two of these single copies probably have been cut down from large die proofs on India.

The large die proofs of the 50c, \$1, \$2 and \$5 in the 40 sets presented to prominent Government officials and others were generally of much smaller size, measuring approximately 47 x 52 mm, and not die sunk on the cards.

(Other installments of this series may appear later.)

Design Error Halts Stamp Sale

Just two days after Eastern Germany's release, July 21, of two stamps commemorating the 100th anniversary of the death of the composer, Robert Schumann, postal authorities of the Deutsche Demokratische Republik ordered the issue withdrawn from sale on account of an error in the design.

For the Schumann issue the East German artist Kurt Eigler created a design featuring a portrait of the composer and a musical manuscript. This was reproduced in photogravure on a 10 pfennigs value printed in green and a 20 pfennigs stamp printed in red.

Soon after the stamps were placed on sale attention of postal officials was called to the fact the musical manuscript reproduced wasn't that of one of Schumann's compositions, but a song by the Austrian composer, Franz Schubert.

The song, a musical setting by Schubert of Goethe's "Wanderers Nachtlied" (Night Song of the Wanderer) may easily be identified by the German text.

As soon as the error was discovered all post offices in Eastern Germany were ordered to halt sale of the stamps and return unsold stocks to postal headquarters for destruction.

It isn't known whether the two stamps will be reissued in a corrected version with the musical score picture selected from Schumann's works.

It is understood that sales of the Schumann commemoratives were heavy before their sale was halted. Even so supplies of the stamps on the market may turn out to be limited.

—*Western Stamp Collector*

American Philatelic Congress

The American Philatelic Congress held its annual exhibition and convention in Philadelphia, October 19, 20, and 21. The Congress met at the National Philatelic Museum.

David Lidman, editor of the twenty-second Congress book, reports that nineteen outstanding articles are included in the hard-bound, 160-page, illustrated edition. The articles include many of interest to essay and proof collectors. The complete list follows:

"Australia, Pioneer Flights", by Frank E. Adams; "Greece, Post Offices Abroad: Bucharest", by Alex G. Argyropoulos; "U. S. Revenue Proposals, Essays and Proofs from the National Postage Stamp Collection", by Franklin R. Bruns Jr.; "Switzerland, the Pre-Adhesive Stamp Period", by George Caldwell; "Patriotic Covers: Col. E. E. Ellsworth", by Eugene Connett; "Latvija", by Vincent Domanski Jr.; "U. S. 10 Cents Jefferson", by Cyril F. dos Passos; "Precancels of Philadelphia", by Richard W. Garlich; "The Illinois Postal History Society, Its Origin and Development", by Wilbur H. Duncan; "Brazil", by Alfred J. Hillel; "Postally Used Valentines", by Van Dyk MacBride; "U. S. 1915 Die Proofs", by Francis J. McCall; "Canada, the Decimals", by Douglas Patrick; "Hungarian Rogues' Gallery", by William Stericker; "The War Overprints of Occupied North China", by Bernard E. Stoloff; "U. S. Notes on the Overland and Other Early Western Mails", by Philip H. Ward Jr.; "A Selective List of Philatelic Handbooks", by Dr. John Freehafer and Helen K. Zirkle; "Greece, World War I Charity Issues", by P. J. Drossos; and "Official Printed Return Cards on U. S. Stamped Envelopes", by Thomas Doane Perry.

Information concerning the Congress book may be had from Mrs. Conway Zirkle, 2307 Secane Road, Secane, Pa.

Mueller Catalog of Switzerland and Liechtenstein

A Review

Mueller-Katalog Schweiz/Liechtenstein, 232 pp. illustrated, heavy covers. Published by Ernst Mueller, Aeschenvorstadt 21, Basel, Switzerland. Postpaid \$1.00.

The 1957 edition of this popular specialized catalog is now available. Its content is what one expects to find in a specialized catalog, except that it fails to give the names of the engravers, designers and printers. Otherwise it is a complete work well illustrated and of a very convenient size. Included as separate units are two brochures totaling 28 pages which translate Mueller catalog numbers into those of Scott, and vice versa.

Although printed in German, its index, symbols and terms of sale are also in English and French. The language feature, however, should present no serious problem to those whose interest lies within the scope of this very handy volume.—G. W. C.

Australian Photographs Available

Members interested in photographs of Australian stamps may write to the Director, Posts and Telegraphs (Philatelic Bureau), General Post Office, Melbourne, Victoria, Australia. This new service makes it possible for collectors to obtain photographs of new issues of Australian stamps (approximately one-quarter plate size) for 35c per photo.

Austrian Mozart Design

From an Unfinished Painting by Josef Lange



Courtesy of Austrian Postal Administration

Die Proof in black of the Austrian design featuring Wolfgang Amadeus Mozart, as taken from an unfinished portrait.

Illustrated is the design of the recently released Austrian stamp honoring Wolfgang Amadeus Mozart. It is based on a detailed study of the musician's head taken from an unfinished oil painting executed by his brother-in-law, Josef Lange. The stamp was designed by Alfred Chmielowsky. The portrait was engraved by Rudolf Toth and the frame by Maria Olinowetz. First day of issue was January 18, 1956, with validity for postage from January 21, 1956. The stamp marked the 200th anniversary of the birth of the world famous composer.

The original portrait was painted in the winter of 1782-83 by Lange, whose talent was two-fold. He was a good portrait artist and also one of the foremost 18th century actors of the Burgtheater. When Mozart sat for the portrait it was only a few months after the first performance of his opera "Il Seraglio" at the Bergtheater, July 16, 1782 and only nine years before his death. His marriage with Constanze Weber also took place in 1782—on August 4.

The picture, which was intended to represent him at the piano, remained unfinished. Mozart's head is slightly inclined, his expression earnest and calm, and his gaze revealing an inner tension is concentrated on the sheet of music which lies before him. The composer thought the painting an excellent one, and in the spring of 1783 had a miniature made from it. He sent one to Papa Mozart in Salzburg, together with another miniature of his young wife. Along with the miniatures went a letter, dated April 3, 1783, in which he wrote: "It would appear to me that both pictures give a perfect likeness, and all who saw them are of the same opinion." The miniatures were subsequently lost, but the portrait is exhibited at the Museum in Salzburg which has been set up in the home where Mozart was born.

Life of the Musician

The course of life of that most versatile of musical genii, Wolfgang Amadeus Mozart, began in Salzburg, where he was born on January 27, 1756, as the son of Leopold Mozart, native of Augsburg, vice-conductor of the Archbishop's Court orchestra, and Anna Pertlin of Salzburg. Of the seven children born of this marriage, only Nannerl, Mozart's sister,

who was five years his senior, and Wolfgang Amadeus attained maturity. 'Papa' Mozart was himself a very productive composer and an excellent violin teacher. In the year of Mozart's birth, a book of violin exercises was published by him. He devoted himself entirely to the musical education of his two children and visited nearly all the great capitals of the European continent in their company. At an early age they were honored by princes of the Church, as well as secular princes, in being allowed to perform at their Courts. It is Mozart's chief merit that he imparted to German operatic art unusual dramatic tension, whereby he paved the way, above all with his *Magic Flute*, for the subsequent pre-eminence of German Opera. The most outstanding of his twenty-two major dramatic works are *Idomeneo*, *Il Seraglio*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, and *Titus*. Among his fifty-four symphonies, the most prominent are *The Haffner Symphony* KV⁽¹⁾ 385, *The Linz Symphony* KV 425, *The Prague Symphony* KV 405, *The Symphony in E-flat major* KV 543, *The Symphony in G Minor* KV 550 and *The Jupiter Symphony* KV 511. A considerable quantity of chamber and vocal music including 18 Latin Masses, the *Ave verum* and his last opus, the *Requiem*, round off the life work of the master, which comprises 600 compositions in all.

Mozart was married to Constanze Weber. He had an intimate friendship with 'Papa' Haydn. On December 5, 1791, still working on his *Requiem*, Mozart died in Vienna, where he was buried, without mourning, in a pauper's grave.

Mozart's works have become immortal by combining the melodious quality of the folksong with contrapuntal perfection. In the history of music, Mozart's genius is unparalleled. It is the great merit of Ritter Ludwig von Köchel to have collected and classified the complete works of the master. The list of works grouped chronologically and thematically has been named after Köchel.

—From the Austrian Post Office Department.

(1) KV = Köchelverzeichnis (Köchel's list)

Designers of the June "Secondary Industry" Set Released by Canada

A. L. Pollock of Toronto has designed a 25c stamp which Canada released on June 7, 1956. He is the same designer who achieved much success with the current 20c and 50c Canadian issues. His new effort is a design which indicates the contribution of chemistry and chemical engineering to the development of other industries. It depicts a laboratory vessel to represent the scientific equipment used widely in the chemical industry's research, within which is a representative chemical plant. Glass tubing extending from the vessel encloses at enlarged ends a head of wheat to represent agriculture and a symbolic industrial plant. This design emphasizes the significance of chemistry in our daily lives and in the nation's development.

A. J. Casson, R. C. A. of Toronto, designed the 20c value of the June 7 set which illustrates a paper machine to pay tribute to Canada's largest single secondary industry; the pulp and paper industry leads all others for the value of product exported and wages paid.

Both stamps were engraved and printed by the Canadian Bank Note Company of Ottawa.

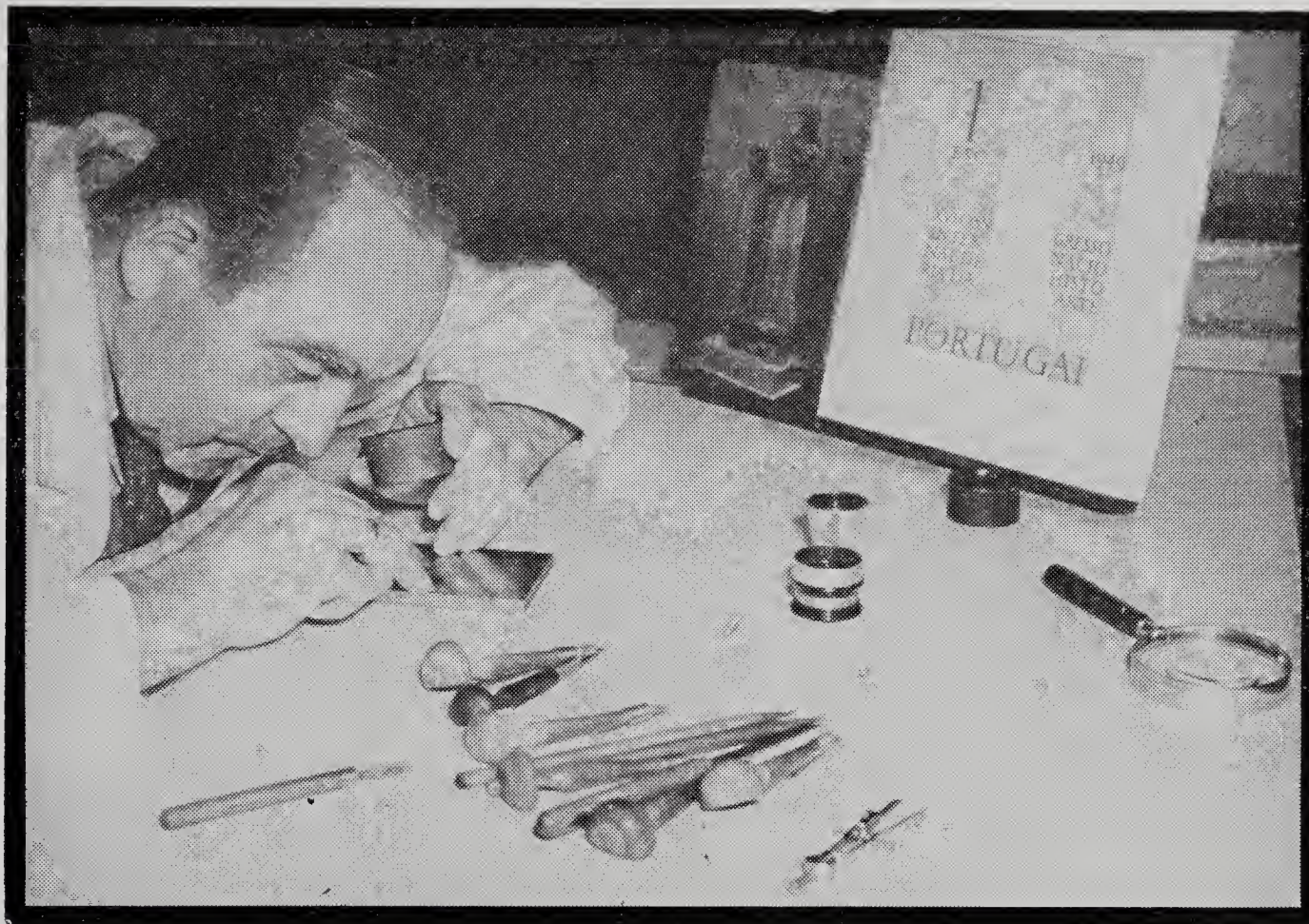
Polish Designer

E. John designed the ghetto memorial stamp of Poland of 30 groszy denomination. It is one of a series which mark the uprising against the Nazis on April 19, 1943.

Biography of Karl Seizinger Stamp Engraver

By Richard L. Spofford

(The information in this article was obtained in a personal interview with the subject, Karl Seizinger. It is reprinted by permission of STAMPS.)



Karl Seizinger at work on a Portugal stamp of 1949.

Karl Seizinger was born on March 23, 1889, in Hildburghausen, Germany, a town over 600 years old, which is located in the former duchy of Sachsen-Meiningen, now Thuringia.

This province of Germany became known throughout the world (as a result of the devotion of its regent, Duke George) to art in all its forms, and especially music and the theatre. The world-famous court theatre and orchestra traveled all over the world, including the United States, where it gave a concert.

It was in Hildburghausen that in 1826 the foundation was laid for the famous encyclopedia *Meyer's Konversations Lexikon*. At that time photography had not yet been developed, and it was necessary to use engravings and drawings as illustrations for the dictionary.

Meyer surrounded himself with fine artists in the field of engraving and drawing, sending them out into the world to visit interesting places and gather information and experiences in other countries, which then were translated into engraving plates and used as illustrations for the dictionary. Thus Hildburghausen acquired a reputation as the town of engravers.

A small incident during Seizinger's school days decided his future. An old engraver

who wished to write his autobiography asked the institute, where the boy attended, to recommend a pupil who had a good legible handwriting. Seizinger was recommended as not only having a distinct handwriting but also as having some talent for drawing, and he was given the job. As the old engraver told the story of his travels through India, Spain, and the U. S. A., and the boy copied down all the fascinating details of the places visited, Seizinger found himself living in imagination the old man's experiences. He found the story so exciting that he was inspired then and there to become an engraver.

The art of photography had now begun to develop, and the elder Seizinger had a photograph business which he had hoped would be carried on by his son. He tried to convince the boy that he should study photography instead of engraving, but to no avail, and young Seizinger entered the institute for engraving at Hildburghausen. He admits today that he underestimated the task that lay ahead of him. His most trying experience he considers to have been learning to handle the tools. But he persisted diligently and put all his energy into the task, determined to master all the intricate details that would some day make him an engraver.

Seizinger had just begun to get his first orders after finishing school when his career was interrupted by the start of the first World War. He spent eighteen months in France with the army, but desiring adventure, he applied for a transfer. He was sent to Iraq to become a flyer.

The trip from France to Baghdad lasted eight weeks; the Baghdad railway did not then exist. Four weeks of the trip were spent on a raft on the Euphrates, and at this point the Seizinger party was joined by the explorer, *Sven Hedin*, who describes this trip in his book *Baghdad, Babylon, Nineveh*.

The armistice found Seizinger at the Mosul Oil Fields. Attempting to avert capture by the advancing English army, a group of 800 soldiers, including Seizinger, had started to walk in the direction of the Black Sea, and had reached Samsun when they were captured by the English. From there they were transferred as war prisoners to Constantinople, and interned. After four weeks, however, they were started on their way to Germany under command of an English captain. They reached Wilhelmshafen in April 1919, and found Germany in a state of revolution.

After the men were released, Seizinger joined his wife and child in Berlin. But he found there was little need for the services of an engraver in a country where loss of the war had brought anarchy, inflation, and general chaos. Money and stamps had to be printed daily to keep up with the steadily rising tide of inflation and changing postal rates, and it required about a year to produce a new engraved banknote. This was a time for printing, not engraving. Seizinger decided to look abroad for a job, and to build his future in a more favorable political atmosphere.

He learned that Finland was looking for a banknote engraver, and offered his services, with samples of his work, and was accepted. He found the task a difficult one, as no banknotes had been engraved for seven years, and the old designs, by the famous architect *Prof. E. Savienen*, were very worn. However, Seizinger succeeded in doing the engraving job to the satisfaction of the bank, and his contract was renewed for three years. During this time he lived in Helsinki.

Reading an article about the newly established republic of Czechoslovakia one day, he learned that it was the intention of that republic to establish its own banknote institute. Knowing that such an institute would have to employ some engravers, Seizinger offered his services to the new Czech government.

With his application he submitted a sample of his work, using a photograph of President Masaryk. His application was accepted, and he went to Prague. There he was given the task of engraving securities, and was especially entrusted with work on postage stamps. He stayed on this job for six years, and during this time enrolled with *Prof. Max Svabinsky* at the Academy of Arts.

Seizinger's most difficult job in Prague, and in fact, he says, probably during his whole career as an engraver, was the 1934 1k Legion stamp, Scott's No. 196. Thirty-two persons are shown in this design, and to reduce these portraits to fit into postage stamp size and still show some resemblance to the persons pictured was indeed a task!



Some of the 101 designs prepared by Karl Seizinger for stamps of Czechoslovakia: Top row (l. to r.)—Nitra Church (Scott A47) of the 1933 Pribina issue; National Anthem issue (A54) 1934; Strečno Castle ruins (A67) 1936. Bottom row—Olomouc Town Square (A71), 1936; and Kosice Cathedral (A86) 1938, and the tab for the Kosice stamp.

There were years during his employment at Prague that he had to engrave all the stamps issued, but about 1934 he was joined by one he calls "my talented colleague," the late *B. Heinz*.

When the political horizon over Czechoslovakia darkened in 1938, and Hitler was threatening all states bordering on Germany, Seizinger decided to leave Czechoslovakia and try to reach Yugoslavia. He did not try to receive an offer of employment, but waited until he arrived at Belgrade to apply for work. However, he was successful in securing employment there, and was assigned to the task of making the first copper-plate engraved stamps in Yugoslavia. He spent two years in Belgrade, which he declares is a beautiful city, with a population known all over the world for its outstanding hospitality.

When Hitler tried to make a pact with Yugoslavia in 1940, the Serbs made it clear that they did not want such a deal, and the situation became more tense each day. Hitler started to threaten openly, and Seizinger felt that under such conditions German nationals would be increasingly resented in Yugoslavia. Not wanting to embarrass his many friends in the Yugoslav government, Seizinger resigned and returned to Germany, though he had privately resolved to leave there again as soon as possible.

Back in Germany he received many offers to work for the government, but all were somehow connected with the Nazi party, and he would have none of that. While he had been in Belgrade, he had made friends with persons from Zagreb (called by the Germans "Agram"), and he approached them on the subject of securing a job with the Croatian government. He was invited to Zagreb, and left Germany promptly, glad to escape the possibility of being forced to work for the Nazis.

In Zagreb Seizinger again worked on engraving stamps, and here also he was made Professor of Graphic Arts for Croatia. He was commissioned to take a long trip through

Europe to study the latest methods of printing stamps, and thus had the opportunity again to visit Prague.

Upon his return to Zagreb, once more the political situation was worsening; the partisans were beginning to have considerable success and endangering the government in power. Every German was being eyed with suspicion, was indeed considered an enemy, and was constantly in danger of violence. So again Seizinger found it necessary to move on, and left in early May 1945, but it was already too late. The stations he had to pass en route to Austria, where he had headed, were already in the hands of the partisans. They searched everyone in the train, and took Seizinger's suitcases containing his personal effects, although, fortunately, they did no personal harm to any of the passengers, who were in fact permitted to continue the trip.

Seizinger arrived in Klagenfurt on Lake Worther See in Carinthia, South Austria, without clothing or tools, and found the place already occupied by the English Army. The English supplied him with tools, painting supplies, and food, and he was then able to draw landscapes to sell to the English occupation forces.

He was worried about his family, however, and applied for permission to go home, which was granted after about six months' delay while his background was checked. His family was in the eastern part of Germany, and usually permission to return was granted only to those whose families were in western Germany. Seizinger went to Berlin, and from there tried to cross the frontier into Eastern Germany. The borders were guarded by the Russians, but during a dark November night he managed to get through and reach Hilburghausen to be reunited with his family.

Seizinger had no intention, however, of remaining in Hilburghausen, and even while still in Klagenfurt had written to various firms in the west, offering his services, looking forward to the day when he and his family might get out of the country. In Hilburghausen it became even clearer that he had to do this as soon as possible, which of course was not an easy undertaking. It was still too close to the time of the war and memories of what the Nazi forces had done were too fresh for a German to be easily accepted in the western countries. He did manage to succeed in this, however, and received an offer from the well known firm of *Joh. Enschede and Sons*, in Haarlem, Holland, provided that he could get permission of the English authorities to leave Germany.

After a few months' waiting while he was again checked, he received permission to leave, and was the first German to get a job in Holland after the war. Mr. Seizinger says that, considering what the Germans did to Holland he thought it a near miracle to have received their indulgence.

Seizinger's chief work in Holland is making banknotes, but occasionally he works on stamps. He also engraved a stamp for Portugal, and his latest work on a stamp was to engrave the United Nations stamp designed by *Leon Helguera*, showing the UN building in New York. As will be recalled, the firm of *Joh. Enschede and Sons* was awarded the contract to produce these first *United Nations* stamps, issued in the fall of 1951. Mr. Seizinger has expressed himself as being very proud of his engraving work on this design.

At the present time, Mr. Seizinger is working on banknotes for *Joh. Enschede and Sons*, and says he is still hoping and dreaming to engrave a stamp for the United States of America. He is now 66 years old, but hopes to engrave many more banknotes and stamps.

Canadian Design Changed

Did you know that the upraised hand of the man on Canada's 1947, 4c Citizenship Commemorative originally held a maple leaf? The approved design, originally accepted by the P. O. department, shows that this leaf was taken out.

The late A. Stanley Deaville, former Chief of the Philatelic Agency, revealed this interesting piece of information to a Canadian Philatelic writer of note from Ottawa during one of his many interviews with him. As a matter of fact this information reached this columnist via Scott's Monthly Journal.—*Lorne W. Bentham in The Philatelic Magazine*, May 4, 1956.

Italy's Unissued Hitler-Mussolini Designs

By Pierson Ostrow

When Italy's Fascist dictatorship decided, in 1941, to honor the Nazi-Fascist military alliance philatelically, considerable care went into the preparation of the stamp. Part of the story is humorous:



The two Hitler-Mussolini designs.

To begin with, two designs were used. Originally, the three low values were to have been issued in the same design as the high values. But, for some unknown reason this was criticized and the proposal was dropped. The three unissued stamps were actually printed—25,000,000 each of the 10c and 25c, 30,000,000 of the 20c; but most of these were subsequently destroyed. In 1948 the Ministry of Posts sold a small quantity of the remainders to the public and the proceeds went for war relief work.



The three printed but unissued stamps.

The Colonial issues produced still another problem. The original design called for a large numeral of value directly under the noses of Hitler and Mussolini. A one-lira airmail was actually so printed and briefly distributed for use in Italian East Africa. In addition, a small quantity of the same design was prepared for use as regular postage—in denominations of 10c, 50c, 75c and 1.25L. The mordant wags of Rome swiftly went to work; the unflattering comment was that the two "pezzi grossi" were not worth more than the lira-twenty-five top stamp indicated! Faces flushed. The one-lira airmail was replaced with a modified design, which worked the numeral of value inconspicuously into the border of the stamp. The other Italian East Africa values with large numerals never appeared. They are very good property, indeed.

The designer of this series was Professor Corrado Mezzana, who produced many



Colonial designs.

vignettes for Italy, San Marino and Vatican City. He worked with equal zeal for Mussolini and for Mussolini's successor, the Democratic Republic of Italy. He died, in Rome, on September 15, 1952.

Fakes of Danish Air Mail Stamps

Reported by Kaj Blom

A set of fakes of Danish air mail stamps was recently displayed at the Copenhagen Philatelic Club. These were Scott's C1-5. A collector had received them from Italy through an exchange. They are very well made; the dies were produced by photogravure but the figures and the denomination "ore" have not been placed as exactly as upon the original stamp. As an example I might mention the "25" which is placed just under the line, touching it. On the original stamp there is a space between the figures and the line underneath. Then too the colors are not good. They are weaker. The best way of distinguishing the fakes from the originals is by counting the perforations. The originals are 12 by 12½ with the typical small perforation holes. The Italian ones are perforated 13¼. Paper-wise the originals are on watermarked multiple cross paper whilst the Italian forgeries are on unwatermarked paper.

As the stamps are still valid for postage in Denmark every effort is being bent to locate the manufacturer of the fakes.

In Memoriam

H. Graham Bertram, E. P. S. 656

Mr. Graham Bertram of Dundas, Ontario, prominent Canadian philatelist and philanthropist, died suddenly on June 16th. He was 70 years of age. A keen student of the early issues of Canada, he believed that no collection could be complete without essays and proofs. Mr. Bertram recently bought the 'Hackett' collection of essays and proofs of the Canadian first issues.

A generous benefactor of Queens and McMaster Universities, Mr. Bertram also donated, to the town of Dundas, a museum which was recently opened to the public. Several members of the Essay-Proof Society attended the funeral on June 18th.—*C. M. Jephcott*

Mrs. Brazer Made Life Member

At a meeting of the Board of Directors of the Essay-Proof Society held on May 16, 1956, it was voted unanimously to transfer Mrs. C. W. Brazer from the status of Regular Member to Life Member.

Artists' Designs or Photographs For Canadian Stamps?

By Lorne W. Bentham

Reprinted from the *Philatelic Magazine*, April 6, 1956

Although Canadian stamps were formerly engraved from photographs, and this could have been interpreted as art in a true sense, it nevertheless does not make a favorable impression with the many Canadian artists. All of them are of the undivided opinion that the Post Office Department officials should encourage artists of their own country by accepting their designs for future Canadian issues, rather than just relying on a photograph of some boat, building or lake and reproducing a postage stamp from it.

In 1950 the Departmental officials were more convinced than ever that future Canadian stamps should be designed by Canadian artists. In October of that year, the Canadian authorities released a 10c Fur Resources stamp that was designed by a Canadian artist. As a matter of fact, this was the first Canadian adhesive to have ever been designed entirely by an artist.

Ever since this stamp was released it has been severely criticized. Its issuance was to publicize the Canadian Fur industry. Critics of the stamp pointed out that the beaver skins were as large as the Indian who was hanging them up to dry. Not only that, the tent was the same size as the Indian and the beaver skins.

The Wildlife series has come in for a considerable amount of criticism from several Members of Parliament. These Members claim that the Canadian Wildlife series are certainly unattractive. The stamps were designed by Canadian artists.

Members of Parliament who have voiced their disapproval in the House of Commons concerning the Wildlife series, have stated that they would like to see the Post Office Department release a series of stamps depicting Canada's great historical shrines, which up until now have gone unhonored.

It would, however, be well to point out here that the authorities are apparently very much interested in the idea of issuing a historical series, for according to reports, they are at present working on such a set.

Getting back to the discussion of which method produces the most attractive stamps, there are three Canadian stamps which were produced under both methods that do not measure up to the high standards their supporters hoped they would. One of them is the 10c Fur Resources stamp.

In 1949 Canada released a set of five stamps portraying the late King George VI. Included in this set was a 3c denomination which looked more like the Honorable George A. Drew, the leader of Her Majesty's Loyal Opposition in Canada's House of Commons at Ottawa, than the late Monarch. This stamp was produced from a photograph of King George VI.

The third stamp was Canada's most highly controversial contribution to Queen Elizabeth's Coronation in 1953. This stamp was severely criticized by the Canadian lay press as well as by philatelic writers, the world over, as a shoddy effort on the part of the postal authorities.

Though this 4c purple commemorative is recognized as a valuable rarity by Canadian plate block specialists, it is also frowned on by top ranking postal officials in Canada as being the worst designed stamp that Canada has ever released. Incidentally, this commemorative was produced from a photograph of the Queen and steel engraving was used to print this commemorative, as used for most Canadian stamp issues.

Meanwhile Canadian postal authorities have announced at philatelic society meetings in Canada and the United States that their stamps bearing Canadian artists' designs are being acclaimed as excellent prize-winning designs. However, it is debatable as to which method can produce attractively designed stamps.

Although the present Canadian artists' stamps are being acclaimed as excellent it has already been suggested by many leading Canadian specialists that it is highly improbable that any of the stamps bearing artists' designs will still be recognized as world beauties, say 30 years from now. Maybe the method of using photographs to produce designs for Canadian stamps made a few blunders, but I cannot see how this so-called modern art can be compared to the beauty of reproducing a good photograph on a stamp.

A Report From Robson Lowe

Famous Stamp Collection Sold

The Pall Mall auctioneers, Robson Lowe Ltd., announce that the unique collection of surface-printed stamps of Great Britain formed by the late H. C. V. Adams has been sold intact bringing the total sum realized for the whole collection up to the end of the season to over £80,000.

The late owner won the Grand Prix at the London International Stamp Exhibition held in 1950. In addition to all the great rarities (only one of the abnormal varieties is not included), there is *an array of essays, die and plate proofs*, color trials and similar material which is without equal.

Instead of the collection being broken into some thousand lots under the hammer, the sale intact ensures that present and future generations of collectors will be given the opportunity from time to time of studying this very complete record of the printing of British postage stamps by Messrs. De La Rue.

The new owner wishes to remain anonymous at the present time.

Rare Russian Stamps

Messrs. Robson Lowe Ltd. also announce that they have received instructions to dispose of an even more unusual property—the collection of Russian stamps formed by Mr. H. C. Goss of London, which is probably the finest in the world of its kind.

The collection contains seven hundred early covers with the handstruck stamps dating from 1766. Russia is one of the few countries who issued postal stationery before adhesive stamps and there is a wonderful assembly of these covers including the majority of the recorded examples and some unique essays.

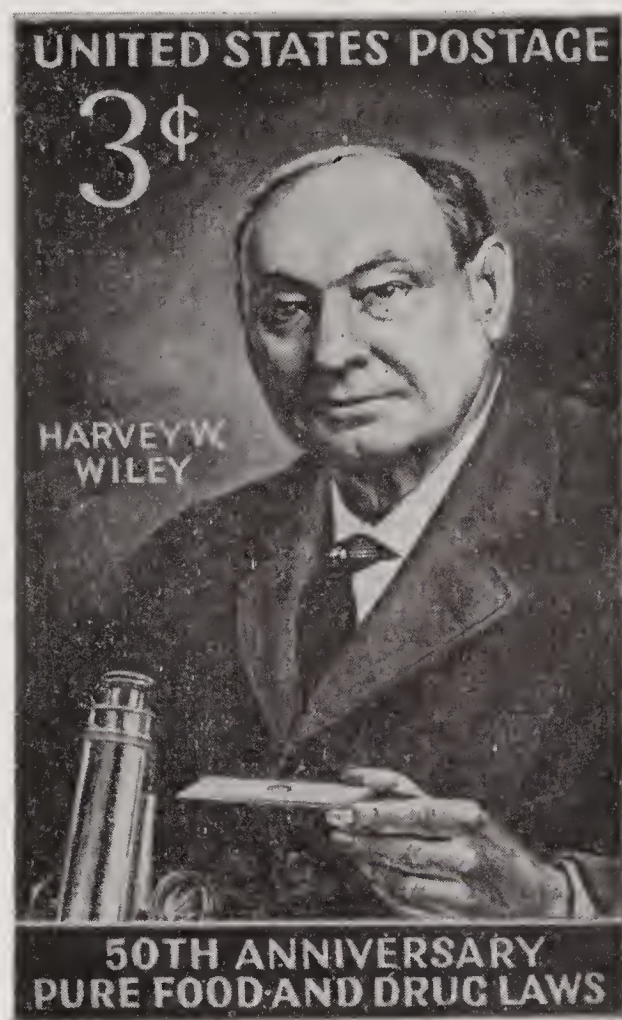
The adhesive stamps are highly specialized and include many of the greatest rarities from the Ferrari, Fabergé and Rothschild collections. *The unique essays and proofs*, the bisects and the rare errors with the arms of Russia inverted or omitted, are all included.

The Czar's Stamp

In 1913 a special issue of stamps was made celebrating the tercentenary of the Romanov dynasty. The Czar, Emperor Nicholas II, took a lively and personal interest in the production of these stamps and in consequence the Royal philatelist *formed a collection of all the essays and proofs made in the course of preparation of the issue*. A quarter of a century ago this remarkable collection found its way to this country and Messrs. Robson Lowe Ltd. sold it to Mr. Goss who incorporated these treasures with his own collection. The latter closes at the end of the Czarist regime but includes the companion sections of Wenden, Russian Levant and Russian Post Offices in China.

Historical Background of the Stamp To Mark the Pure Food and Drug Act

From a release by the New-York Historical Society



Harvey W. Wiley was born at Kent, Indiana, in 1844. He taught chemistry at Purdue and served as State Chemist and Food Adulteration Investigator for Indiana until 1883 when he became Chief of the Bureau of Chemistry of the Department of Agriculture, a post he held until 1912. Dr. Wiley's widow, who lives in Washington, provided the Bureau of Engraving and Printing with a photograph of her favorite painting of this dedicated chemist, to be used in designing the stamp. The design shows him holding a glass slide which he is about to place in the microscope in front of him. After retirement from his governmental post, Dr. Wiley continued to teach agricultural chemistry at George Washington University. In the same year, 1912, he became director of the Good Housekeeping Bureau of Foods, Sanitation and Health. He was still holding this job when he died in 1930 at the age of 86. Designer of the stamp was Robert L. Miller. Charles A. Brooks engraved the picture work and John S. Edmondson was the engraver of the panel at the bottom, the lettering and numerals.

A special exhibition commemorating the golden anniversary of the pure Food and Drugs Act of 1906 opened May 9 at The New-York Historical Society, 77th Street and Central Park West. Called "Eat, Drink and Be Wary — a backward glance at foods, drugs and cosmetics before the protective acts of 50 years ago," the display features an old grocery store and apothecary shop, as well as containers, posters, advertisements and labels illustrating the methods of manufacture and sale of foods and drugs before 1906. The exhibition coincided with the 60th Annual Conference of the Food and Drug Officials of the United States at the Hotel New Yorker, May 6 to 11, and remained open to July 31.

The exhibition shows the remarkable contrast between production and merchandising of food, drugs and cosmetics in the simpler America of a half century ago and the great

industries of today, producing articles well-packaged, correctly labelled and guaranteed for purity and wholesomeness.

Most of the illustrative material on exhibit is from the extensive Bella C. Landauer Advertising collection at The New-York Historical Society. The 19th century pharmacy, complete down to the druggists' glasses and pill rolling machines, has been reconstructed from parts of an old apothecary shop acquired by the Society in 1938. Several institutions and firms have loaned material for the Society's exhibit: Containers, scales, and a pot-bellied stove from the old country store at the Old Museum Village, Monroe, New York; rare 18th century books and broadsides from the New York Academy of Medicine; a selection of early cosmetics from the Richard Hudnut collection, and a special display on the analysis and inspection work of the United States Food and Drug Administration supplied by the Administration's New York District office.

"It is a tribute to the robustness of Americans that they were not exterminated by the medicines they drank" the noted historian Arthur Schlesinger once remarked. Yet from Colonial days until the enactment of the pure Food and Drugs Act in 1906 there was no way for the consumer to differentiate between reliable and "fake" medicines.

As early as 1731, the famous New York printer John Peter Zenger, published *A Short History of Dr. Bateman's Pectoral Drops*, which were "justly to be preferred to and distinguished from all the others, for their wonderful and almost infallible effects, not only in colds, agues, fevers, colics, melancholy, and rickets; but also in curing those great and impacable [sic] enemies of our health and ease, the gout, rheumatism, jaundice, stones, gravel and asthma's." The only known copy of Zenger's book has been loaned to the Society for the exhibit by the New York Academy of Medicine. Other rare items borrowed from the Academy's library include three late 18th century "cures": an advertisement for French Creek Seneca Oil; a pair of Dr. Elisha Perkins' Metallic Tractors, which were supposed to remove pain when drawn across the ailing parts of the body, and a book of household remedies printed in German in Maryland in 1794. In the latter the author recommends for the treatment of fever, writing on a piece of paper ABRACADABARA, then underneath this the same letters without the final letter, and so on down until only the letter A is left, and the letters form a triangle. The paper was to be laid on the stomach for six hours!

Nineteenth Century Revenues

Some of the early 19th century remedies shown in the Society's exhibit illustrate the changes that have occurred in the type of ailments from which earliest generations of Americans suffered. Moffat's Vegetable Life Pills claimed to remedy "Corrupt Humors," "General Debility," "Inward Fever," and "Mercurial Diseases" as well as 49 other maladies. Other nostrums were advertised to cure Quinsy, Cholera, Diphtheria, Scurvy and Consumption.

While the patent medicine industry was large before 1860, it became tremendous after the Civil War. The exposure of camplife, effect of wounds and an assortment of chronic ailments created for the patent medicine manufacturer a multitude of very receptive customers. An assortment of bottles, packages and posters on view at the Society recall the soothing syrups, sarsaparillas and "bracer" medicines of an earlier era.

The patent medicine craze grew through the 80's and 90's, and naturally enough there were many opportunists who took advantage of the situation to pile up fortunes by swindling the sick and suffering, thereby damaging the reputations of reliable drug manufacturers.

At the end of the 19th century electricity opened a rich new field to the "medicine man" who hastened to manufacture electric oils, liniments, batteries and plasters. Several advertisements for this type of cure-all are on view at The New-York Historical Society, including one for electric rings and bracelets "to give an almost imperceptible current of electricity truly strengthening and equalizing the circulation of the blood."

Such imaginative flights in the drug field led to calls for reform from both government officials and industry leaders. Many states had enacted food and drug laws, and from 1879 to 1906 over a hundred bills on the subject were introduced in Congress. A large share of the credit for the passage of the first Federal pure Food and Drugs Act of 1906 belongs to the crusading Dr. Harvey W. Wiley, Chief Chemist of the U. S. Department of Agriculture from 1883 to 1912. Photographs in the Society's exhibit showed kitchen helpers preparing food for Dr. Wiley to test, and the doctor in his laboratory checking samples for adulteration and purity.

Dr. Wiley's Campaign Slogan

Keynote of Dr. Wiley's campaign was the slogan "Tell the truth on the label and let the consumer judge for himself." He was strongly supported by responsible food and drug manufacturers, women's organizations and popular periodicals. Two series of magazine articles by Edward Bok in the *Ladies Home Journal* and Samuel Hopkins Adams in *Colliers* helped focus attention of the public on the need for proper inspecting and labelling of foods and drugs. Excerpts from these articles in the Society's exhibit pointed out that many popular nostrums contained habit forming drugs or alcohol and there was no indication of this on the label. "Far better, ladies," said Edward Bok, "that the contents of a bottle of champagne should go into the water (launching a ship), where it will do no one any harm, than that the contents of a bottle of patent medicine with 40% alcohol in it by value, should be allowed to go into the system of a child and strike at his very soul, planting the seed of a future drunkard." The 1906 Act required that drugs be adequately labelled, free from any false or misleading statements in their labelling, and prepared from sound, clean raw materials under proper sanitary conditions.

A Useful Guide for Grocers printed in New York in 1829 recommended purifying tainted meat by soaking it in beer and preserving eggs for a year by boiling them for one minute: "When wanted for use let them be boiled in the usual manner; the white may be a little tougher than a new laid egg, but the yolk would show no difference." This book and other items in The New-York Historical Society's exhibit recall the era of the cracker barrel and coffee grinder—a time when most families produced and prepared their own food, relying on the grocer for only the necessary staples. Lack of knowledge about chemistry and insanitary conditions caused many food impurities both in home-prepared and "boughten" goods.

In 1820, Frederick Accum of London published a treatise on *Adulterations of Food*. The Philadelphia edition of this book has been loaned to the New-York Historical Society by the New York Academy of Medicine. Accum's revelations were startling to early 19th century housewives. He cited recipes by "modern authors of cook books" that recommended boiling pickles with copper coins to give them a lively green color, then described the case of a young lady who ate pickles impregnated with copper and died nine days later.

Another early author on the subject of food adulteration was James Cutbush of West Point, who lectured to the Cadets on that subject. His book, published in Newburg in 1823, is also displayed in the exhibit. Mr. Cutbush found that "tumatos" catsup was superior to mushroom catsup "as there is less liability to accidents in making it with the tumatos, than with the mushrooms which may have been very old . . ." He noted that olive oil was sometimes contaminated with lead because the oil had been "expressed from the olive between leaden plates" and that dry mustard was often mixed with wheat flour and cayenne pepper. Adulterated foods, harmful as they were, could only affect a few people in a localized area until America shifted from an agricultural to an industrial society and goods were produced and distributed across the country. It was then that conditions arose that made government control a necessity.

The historic change in merchandising methods from the twilight confusion of the old country store to the disciplined brightness of the modern shopping center began after the Civil War when factories packed their first consumer units—a paper of coffee, etc. and

shipped them 24 or 36 to the case in wooden boxes. Between the 1860's and 80's many products came to be "papered." Chemists and inventors also devised ingenious containers of glass, tin and oiled paper by which food of many varieties could be packed or preserved in large quantities and shipped great distances. The development of the refrigerator car in the 1870's enabled the Chicago meat dealer to extend his factory right down to the freight yards of New York. The New-York Historical Society's old grocery store had on its shelves many of these manufactured products in cans, and packages, as well as some of the household utensils sold at that time.

Photographs of early canning factories and manufacturing processes illustrate the changes that revolutionized the food industry in the late 19th century. Early methods of commercial food processing were primitive compared with those of today. Pioneer manufacturers were trying to adapt the methods and recipes of the home kitchen for mass production and mass distribution. When food products spoiled, sometimes for no apparent reason, the early food processor was often persuaded that a chemical preservative was just what he needed. When natural colors faded he would add coal tar types which in those days were not certified as to safety.

The need for regulatory legislation became increasingly evident in the late 19th century. From 1883, when he was appointed Chief Chemist of the U. S. Department of Agriculture, to 1906, Dr. Harvey Wiley led the campaign for pure food laws. The scientific studies of his staff documented the need for an effective pure food and drug act.

During this period many states and cities had already passed similar laws. New York was among the first. But even earlier the New York City Health Department, organized 90 years ago in 1866, had begun laboratory inspection of water, milk and food samples collected throughout the city. Four photographs loaned to the Society by the Health Department show milk and grocery store inspection, and the Department's chemical laboratory book for 1895 shows analysis of various food samples by chemists.

How the consumer of today benefits from the pure Food and Drugs Act of 1906 is seen in a special exhibit prepared by the New York District office of the Food and Drug Administration, the government agency charged with carrying out the provisions of the law. A laboratory display contrasted methods of analysis to obtain certified colors for use in foods. Photographs illustrating, inspecting and testing functions showed officials examining cheese, milk and other commodities.

Before 1906, the cosmetic business was not the fabulously great industry it is today. "Nice" ladies for the most part confined themselves to the use of a little rice powder, a touch of cold cream, and a drop of eau de cologne. Rouge and lipstick were practically unknown. For that reason the control of cosmetics was omitted from the Act of 1906. Since then, however, the use of beauty aids has grown vastly, and in 1938 the cosmetic industry came under the amended Food, Drug and Cosmetic Acts of 1938.

For antiquarian interest, the exhibition showed a number of articles from the famous Richard Hudnut collection. Among them, indicating the toiletry preoccupation of the ladies at the turn of the century, are Violet Almond Meal compound, Violet Sec toilet water, Headache Cologne, Perfectola Cold Cream of glycerine, Crushed Violet smelling salts, Wood Violet tooth wash and DuBarry Sachet.

Annigoni Portrait of Elizabeth II on Fiji Issue

The portrait of Queen Elizabeth II by Pietro Annigoni, showing Her Majesty in the robes of the Order of the Garter, made its initial appearance on postal paper of the British Commonwealth issue of June 1, when Fiji released the 1d value of its new regular postage series.

The Annigoni portrait, which was the sensation of the London Salon last year, appears on the three low values of the new series. The higher values featured designs incorporating one of the standard engravings of Her Majesty with the Crown. The stamps are produced in London by Bradbury Wilkinson & Co., Ltd.—*From Western Stamp Collector.*

Six Cents Skymaster Airmail Envelopes

By Thomas D. Perry

The 5c skymaster airmail envelope had its first day cover service on September 25, 1946 at Washington, D. C., although the change from the 8c airmail rate, a war emergency, did not become effective until October 1, 1946. Therefore at least 3c extra postage was required on such F. D. C. Usually 5c skymaster adhesive (Scott C-32), also with its F. D. C. on the same day, as well as of the same design, was used to cover the supplementary postage required. The first printings of this 5c envelope, used for F. D. C., were die A, made on a flat bed press, for which eight working dies were prepared. It was followed by die B a few months later, printing on the Harris rotary press, for which there was no F. D. C. service. There were ten working dies for die B, sent to Dayton October 23 and November 7, 1946. This much of the 5c story is necessary to understand what happened with the 6c.

The 5c airmail rate was raised again to 6c effective January 1, 1949. Three working dies were prepared for a 6c skymaster envelope stamp, and sent to Dayton on November 22, 1948 in ample time to produce new envelopes before the rate changed. These were identical with the 5c skymaster except for the change in the figures of value, which were altered from 5c to 6c. Due to the large surplus of 6c orange airmail envelopes which had been printed in enormous quantities for military use, many of which had been returned from the war zones, the working dies for the new 6c skymaster gathered dust in the vaults of the International Envelope Corporation at Dayton. It required more than a year and a half to work off this accumulated surplus of 6c orange airmail envelopes.

First Day Chosen

As this surplus showed signs of diminishing, plans were made to put these dust-covered 6c skymaster dies into service. The annual meeting of the A. S. M. S. in Philadelphia on September 22, 1950 was chosen for F. D. C. service. The envelopes for this occasion were preprinted in Dayton on Harris rotary presses.



Fig. 1. Early Printings, 1950-56.

There is an interesting story behind the altering of this "5c" on the skymaster to "6c", utilizing the procedure that was established at the Bureau of Engraving & Printing. This procedure converted the flat CIPEX envelope dies into their rotary counterparts, which is described and illustrated in the January 1955 issue of the "American Philatelist".

No master die was made for this 6c skymaster. Instead, a double transfer roller was made from the master die A of the 5c skymaster which was a flat bed die. From this the "5c" was ground off, leaving the transfer roller otherwise complete except for the figures of value. This valueless transfer roller was used to make working dies which obviously had no figures of value. The figures of value were then individually hand-engraved. The result, so far, was a series of flat working dies not yet hardened and possessing the characteristics of the 5c die A skymaster.

Then these annealed working dies were put into a curving press, consisting of a cradle with the proper curvature (8" diameter) for Harris rotary presses, and a plunger with a suitably curved bottom to force the working dies snugly into the cradle. The back of this curved die had to be machined to fit the Harris press cylinders. The normal hardening and polishing followed.

From the standpoint of die identification the result was rather curious, a curved 6c Harris die, about $\frac{1}{2}$ to 1 mm taller than the 5c flat bed die, with the characteristics of 5c die A. It does NOT have the characteristics of the 5c Harris rotary die B, which many might consider its logical counterpart. Since only the curved Harris die was made for the 6c there need be no confusion in die identification, but it must be admitted that it is unusual to have 5c and 6c rotary skymaster dies with unlike identification characteristics. However such is the case.

Technical data for these 6c skymaster dies are as follows:—

Engraver: Numeral only altered by Axel W. Christensen.

Master Die: Serial number 1165 (5c value), August 12, 1946, made at the B. E. & P.

Hub Die: None.

Roller Transfer: Double, serial number 2392, without value, made at the B. E. & P.

Working Dies: Serial numbers, 6207, 6209, 6210, made at B. E. & P. shipped to Dayton November 22, 1948.

Serial numbers, 6594 and 6595, made at the B. E. & P. shipped to Dayton, July 28, 1955.

It is to be noted that two lots of working dies were made, undoubtedly by the same process; three that were shipped to Dayton in November 1948, but not used until September 1950; and two more sent to Dayton in July 1955. This makes a total of five, substantially less than were made either for the 5c skymaster die A (flat), or for the die B (Harris rotary).

It might well be expected that the three working dies made in 1948 would show minor differences or types in the figure "6c"; in fact such was predicted in the "American Philatelist" (ref. above). These would have been analogous to the differences of the "6c" in the 6c orange, dies B-1, B-2 and B-3. However, during more than five years (1950-56) of the use of these three printing dies, none have been noted by philatelic students. This early die is illustrated in Fig. 1, with the figure "6" leaning sharply to the right.

In recent months, however, a few airmail envelopes have turned up in which the "6" has less tilt to the right and appears to be nearly erect. The earliest date of use of this modification, found by W. H. Maisel, is June 2, 1956 mailed from Santa Monica, California. This latter type is shown in Fig. 2, with the "6" almost erect. Since the envelope manufacturer keeps no record of the printing dies used on any lot of envelopes, it may be a logical assumption that this later printing is from the second lot of working dies, shipped to Dayton in 1955. It is more than possible that the engraver, or some of the P. O. D. officials, noted that the first "6s" had a distinct lean, which should be corrected in the second lot, and it is an obvious improvement.



Fig. 2. Later Printings, Starting 1956.

The early and late printings, which will doubtless both continue, are easily distinguished. In the early printing, if a straight edge is laid vertical (parallel to the edge of the stamp), and tangent to the outside right curve of the lower ball of the "6", it will clip off the top projection of the "6", and do so quite clearly; while in the later printing such a straight edge will not intersect this projection at all. Again in the early printings this projection is a straight, but angling line, down to where it meets the ball; while in the later printings this projection is definitely curved outwards. A third point is that the central colored ball in the first printings is a complete circle, while in the later printings it is narrower and becomes an erect oval.

The question naturally arises as to whether these should be designated as die A and die B. The writer does not think so, since they are entirely alike, except for the figure of value, and made from the same master die. They are merely different printing dies, types or minor varieties. When they are better understood, they can probably be arranged for catalog listing as varieties rather than dies, as was done with the 6c orange, dies B-1, B-2 and B-3. The situations have much in common, and the B dies were resolved after several years of study.

In the mean time eagle-eyed specialists should be on the lookout for three distinguishable varieties in the early printings and two in the more recent printings.

Donations to Smithsonian

Dr. Remington Kellogg, director, U. S. National Museum, Washington, D. C., announced that Mr. John P. D. Heinmuller presented a comprehensive collection of Swiss semi-postals, air mails, officials and postage dues to the National Postage Stamp Collection, housed in the Smithsonian Institution's Arts and Industries Building. Also Ernst Lowenstein has presented his very important collection of early Mauritius stamps. This collection, valued at \$16,000, embraces issues from 1848 to 1859. Although the classic "post office" issues of 1847 are not included, the two pence "Penoe" error of 1848 is represented, together with a fine cover bearing the two pence used for inland mail, "Ju. 4, 1854." Other gems include the rare "Riviere Seche" cancel on the one penny bluish paper of 1848; an unused copy of the same stamp and two copies of the "fillet head" of 1859. Tom Lowenstein also joined the growing list of donors by presenting three collections. One represents a four volume collection of Australia, another one volume group of Austrian Levant and offices of the Hungarian Empire, and the third a specialized collection of Lundy Island air mail stamps.

Other Notes of Interest

The Inventive Mind of Thomas De La Rue

(Space did not permit inclusion of these notes in the July JOURNAL when we paid tribute to De La Rue's Anniversary, so we include them herewith.—The Editor.)

Thomas De La Rue, one of the most inventive minds of the 19th century, was born in Guernsey in 1793, and was a printer until he left for London in 1816. There he designed and manufactured straw hats, paper bonnets and small decorative articles in papier mache. But they went out of fashion, and in 1819 Richard Westall, drawing-master to Princess Victoria before her accession to the throne, persuaded him to return to his trade as a printer and helped him financially. It is a remarkable coincidence that, 125 years later, Richard Westall's great great nephew—Bernard C. Westall—became Chairman of the Company.

Art Paper

Thomas De La Rue invented art paper and quickly became the leading stationery manufacturer of the day. He turned his attention to leather embossing and produced a series of albums, pocket books, card cases and dispatch boxes which have remained to this day masterpieces in the art of tooling and gilding on leather.

When King William IV commissioned a copy of the New Testament to be printed in pure gold, Thomas De La Rue was the resourceful printer who ground the gold to a powder, mixed it with varnish, and, using his new art paper and a beautifully tooled and embossed binding, produced a volume which is still unique of its kind.

First Envelope Machine

In 1845, to meet the demands of Sir Rowland Hill's Penny Post, Hill's brother, Edwin and Dr. Warren De La Rue, Thomas's eldest son, worked out the intricacies of a machine which would make as many envelopes in one hour as a skilled worker could make in a day. The result was the first envelope folding and cutting machine. This was later improved by Dr. Warren so that the envelopes were also gummed mechanically.

The machine won a Prize Medal at the Great Exhibition of 1851, and a specimen is now at the Science Museum, London—still in working order and in principle not vastly different from modern envelope-making machines.

Paper Currency

As another example of Thomas De La Rue's versatility he obtained in 1864 his first order for currency notes, the £5 Mauritius. These were bound into books of 500 and were used with a Counterfoil similar to the modern cheque. In 1866 an order from Italy for 5 lire notes followed. In this year Thomas De La Rue died after he had seen the company he founded firmly established in the field of security printing.

Since then the House of De La Rue has printed bank and currency notes for over 80 countries all over the world.

The 10/- "Bradbury"

It is not generally known that on the outbreak of the 1914-1918 war De La Rue printed the first note below £5 issued since 1825. They manufactured 10/- Treasury Notes on stamp paper provided by the Inland Revenue at 48 hours' notice. It was signed by John Bradbury, Secretary to the Treasury.

The First Fountain Pen

In 1881 the Company introduced the first practical fountain pen, called the "Anti-stylographic nibbed pen". It contained a self-feeding reservoir and wrote continuously with any ink using an ordinary nib. This was followed in 1884 by the "Swift" pen—fitted with a gold nib and a device which not only regulated the ink flow but also shut it off when the pen was not in use. In 1905 the company produced the first vacuum filling pen with a shut-off safety valve—the "Onoto".

Design from a Photograph



Courtesy of Harris Publications

The stamp design, and the photograph from which it was taken.

In the December 2, 1955, issue of the *Philatelic Magazine*, editor Tom Morgan illustrates the 5/ Gold Coast stamp featuring surf boats. Alongside of it he shows the photograph which inspired the exciting design. The surf boats are shown coming in with cargoes from the outlying big ships. The little boats are rushed at the oncoming surf, their crews paddling wildly. If the boat's nose is not dead on—over she goes cargo and all. Those short wicked looking three-pronged paddles are the only thing for this surf.

This remarkable picture was taken by Paul Redmayne, an amateur photographer who went to the Gold Coast on business after the war. From it the design of 5/ stamp evolved.

Designers of Heine Stamps

Both Eastern and Western Germany honored the great poet Heinrich Heine by releasing commemoratives on February 17, 1956. The Western issue was a single stamp printed in black and green offset by A. Bagel of Dusseldorf. The design was by Muller and Blase of Bonn. It featured a cameo-like portrait of the poet in white on a cross-hatched background. The Eastern issue consisted of two stamps printed photogravure and bearing Heine's portrait. Kurt Eigler of Berlin designed the issue which appeared in a 10pf green and a 20pf red brown stamp.

Permanent Philatelic Exhibitions Containing U. S. Essays and Proofs

(Shortly before his death Dr. Brazer submitted the following with the suggestion that members of the Society add to this list so that there would be a record of all permanent philatelic exhibitions containing U. S. essays and proofs.—The Editor.)
Cleveland, Ohio, Academy of Fine Arts.

The George H. Worthington Collection of U. S. Envelopes including Essays and Proofs (?) arranged by Dr. Victor M. Bertholdt.
London, England, British Museum.

The Tapling Collection. A. W. K. Moller, Curator (1910) contains a Section VI Essays and Proofs imperforate—one specimen of each proof of the Issues of 1847-1851-1861-1870. Also a few Essays, Reprints, Forgeries and Postage Currency Notes illustrating the stamps.

New York, N. Y., Public Library, 42nd St. & Fifth Avenue.

The Benj. K. Miller Collection of U. S. Stamps, Specimens, Essays and Proofs is located in frames in the first floor central front corridor. The collection which is most complete, including the 1847 issue plated, is arranged with essays and proofs leading up to the issued stamps, with explanatory and historical notes upon the album pages in a most interesting and instructive manner.

Revenue Proofs Win Grand Award

Peoria Philatelic Society

Exhibition March 10-11, 1956

The *Peoria Philatelic Society*, of which *Dr. Charles D. Sneller, M.D.*, is president, held its annual exhibition PEOPEX March 10 and 11, 1956, at the Hotel Jefferson in Peoria, Illinois. Dr. Sneller reports that visitors came from towns in Iowa, lower Wisconsin, Minnesota, Indiana, and Missouri.

There were three divisions in the show in addition to seventy-five photos of philatelic personalities from the collection of Dr. Sneller.

The banquet was held Saturday evening, and was well attended. The exhibition hall was filled to capacity all during the two days, we understand.

The Grand Award was won by *Olive M. Westphal*, E. P. S. 461, of Joliet, for her showing of U. S. Revenue Proofs. This was shown in the Court of Honor exhibits which had won high awards at state or national exhibitions during the past year. It was also given first prize in Class A—U. S. Second Prize went to *Gordon Sprague*, E. P. S. 856, of Portland, Maine, for his U. S. Cardboard Proofs; and he also was awarded third prize for his U. S. Postal Note Stamps.—*Stamps*, March 31, 1956.

Savini Designs Stamps for Avogadro

The full quotation, "Volumi eguali di gas nelle stesse condizioni di temperatura e di pressione contengono lo stesso numero di molecole," along with the long-nosed, sad-faced portrait of Count Avogadro appears on a 25 lire Italian stamp which was designed by G. Savini. The Count propounded the scientific thesis known as Avogadro's Law. Translated, the quotation reads "Equal volumes of gas at the same temperature and under the same pressure contain the same number of molecules."

The Collection of the Late William Alexander Smith, Jr.

(This discussion of the collection of the late William Alexander Smith, Jr. was submitted by Dr. Brazer. It had been written some years ago. He may have intended to add more data to this. As this was something we will now never know, we are publishing it in the manner in which it was submitted.—The Editor.)

The Collection of the late William Alexander Smith Jr. which was sold at auction by the J. W. Scott Co. Ltd. in New York on Oct. 26, 1903, contained perhaps the most complete lot of U. S. Essays and Proofs sold at auction up until that time, and the prices realized were used, for lack of a better criterion, as a guide for estimated value of similar items catalogued for later sales. There were many interesting items that unfortunately due to lack of complete description are not accurately identified but among those recognizable I list below only some of the most unusual lots of rarities.

U. S. Postage Die Proofs (Mounted)

Lot	
436	1847 Frame of 10c without portrait
437	1847 Head of Washington facing right
438	1847 Head of Washington facing left
440	1847 Heads of Franklin and Washington in different colors on glazed paper
441	Head of Garfield (1) vermillion (2) green (3) Lincoln, (4) Washington, (5) Perry
442	Head of Garfield (1) black (2) green (3) vermillion
443	Head of Hamilton in 5 colors—Jefferson in brown
444	Head of Franklin, Jackson (2), Lincoln, Stanton and Clay
445	Head of (1) Franklin, (2) Steuben and Washington in (3) black (4) vermillion (\$24.00)
446	Head of Washington in frame without inscription or value
447	Essay 2c Head of Steuben in (2) colors
448	Design large figure of value 2c vermillion, 6c vermillion and green
449	Essay of 3c 1851 in vermillion and brown
450	Head of Rochambeau 10c, brown, green and blue
457	1861 24c in eight colors
458	1861 30c in green
461	1861 90c in red-brown
462	1861 90c in brown
463	1861 3c with and without side ornaments
483	1869 6c regular design, (1) light and (2) dark carmine
484	1890 6c vermillion, 8c green
485	Head of Perry in orange with inscription above (\$55.25)
502	1875 Newspaper, 1c black—3c carmine—12c brown—\$9 black
506	Registered Seal in (6) colors
682	1847 5c in 11 colors
683	10c in 9 colors
684	1861 1c Essay with label attached in 4 colors
685	30c Essay two heads of Franklin and Washington (\$35.00)
687	1893 Columbian 2c in 9 colors
688	Columbian 4c in 8 colors
689	Columbian 5c in 12 colors
690	1875 Newspaper—\$1.92 black, \$3 brown. 1884—\$100 purple

U. S. Die Proofs (Unmounted)

514-18	1870	5, 6, 7, 10, 12, 15, 24, 30, 90c in black, red, green, brown, blue
519-23	1875	Newspapers 2c-\$60 in black, blue, brown, green, red
524-28	1873	Agriculture 1c to 30c in black, blue, brown, green, carmine
529-33		Executive 1c to 10c in black, blue, brown, green, red
534-38		Interior 1c to 90c in black, blue, brown, green, red
539-43		Justice 1c to 90c in black, blue, brown, green, red
544- 7		Navy 1c to 90c in black, blue, brown, green, red
549-53		Post Office 1c to 90c in black, blue, brown, green, red
554-58		State 1c to 90c in black, blue, brown, green, red
559-63		Treasury 1c to 90c in black, blue, brown, green, red
564- 8		War 1c to 90c in black, blue, brown, green, red
569	1857	90c in black
570	1869	12c impressed on card, in red
571	1870	3c two—6c in 4 colors, 7c red, and 10c blue both mounted, 12c in 5 colors, 24 and 90c each in 2 colors
572		1c head to right, 3c head on white ground in 4 colors
573		(Essay) 6c ornament at top, in 5 colors
574		30c head on white ground in 5 colors
575	1893	Columbian 5c mounted on card with imprint in 10 colors
576-80	1873	Post Office Dept. (Essays) in same design as other Depts. 1c, 2c, 3c, 90c, in blue, brown, red, green, black
581	1873	State Dept. \$2 black, head omitted, lower label of \$5, \$10, and \$20. values at sides
582-4		\$2. in green and red, blue and red, black and red
	1891	Postage Due 1c to 50c in horizontal pairs
586		Registered Seal stamps in (10) colors

India Plate Proofs

588	1851	1c to 90c all in horizontal (15) pairs
590		24c in orange—30c (2) black—90c red (\$20.00)
591	1861	Premiere Gravures 1c to 90c in horizontal (30) pairs
592		3c scarlet in pair
596	1879-80-88	both sets in horizontal pairs
598	1890	1c to 90c in horizontal pairs
606	1879	Postage Due 1c to 50c in horizontal pairs
	1879	Postage Due 1c to 50c in horizontal pairs
693	1870	1, 2, 3, 5, 6, 7c all in black
694	1865	Newspapers 5, 10, 25 each in 4 colors
695	1875	Newspapers 2c, 12c, \$1.92, \$3., \$6., \$9., \$60. all in pairs, each in green, orange, violet, carmine, blue, red, brown, yellow-brown, violet, yellow
to		
706		

Finished Plate Proofs & Essays

608	1861	Premier Gravure 3c vermillion block of four gummed and perforated
617	1861	3c red (5) gummed and perforated—3c green and 3c black grilled all over, all in blocks of four
618		3c on double paper in (4) colors, all in blocks of four
621		3c red imperf. (3) all in blocks of four o. g.
623		3c red (2) on patent paper, 3c blue (2) all in blocks of four
624-5	1868	3c grilled all over, imperf. o. g. (2) block of four (2 shades) (\$29.80)
644	1872	3c in vermillion, blue and orange, o. g., network covering stamp
651	1869	5c red Essays 6 different designs of safety paper

652		10c Essay head of Lincoln in red (5) on safety paper and blue (3) different designs on safety paper
653		15c regular, one color on 6 different designs of safety paper
655	1861	5c Essay Head of Washington in (1) black and (2) purple, frame in orange
665		Essay-Head of Eagle surrounded by stars, Specimen above, E. Pluribus Unum head, figure 8 in each corner, black
667	1863	Envelope-Head of Lincoln, type of 2c 1863 also 15c red and blue
668	1869	Envelope-5c Head of Washington in 7 colors on white and yellow
669		Envelope-10c Head of Lincoln in 7 colors on white and yellow
670		Envelope-30c Surrender of Cornwallis to Burgoyne, in 7 colors on white and yellow
671	1870	Envelope-Proof-90c in 6 colors on white (entires)
672	1884	Envelope-Proof-2c light green and blue-green each on white, blue, amber

Postage Essays

18 lots of 136 essays which due to lack of any catalogue at that time, are not accurately identified.

Revenue Essays & Proofs

774		Essay die proof \$3.50 regular frame with arms of Rhode Island in place of head
775		Essay die proof \$5.00 regular frame with arms of Delaware in place of head
776		Unfinished die proofs (no heads) \$1.60, \$3 and \$10 in blue, \$2.50 in red
777-8		Unfinished die proofs (no heads) \$20 and \$50 in blue
780-5		Essay-\$200 black flying eagle, perforated and gummed, frames in red, brown, yellow, brown, red, mauve, light brown, green
786	1873	Unique artists original design—50c Foreign Exchange
787		Unique artists original design—\$1 Foreign Exchange
788		Unique artists original design—\$2 Foreign Exchange
789		Unique artists original design—\$5 Foreign Exchange
790		Unique artists original design—\$20 Probate of Will
791		Unique artists original design—\$200 red, blue and black signed Jos. R. Carpenter (\$26.00)
792		Unique artists original design—\$200 in blue, red, black, unfinished (\$13.00)
793		Unique artists original design—\$500 in blue, red, black (\$20.00)
806		First Issue-\$20 Probate \$50 and \$200 in black on India Paper
810-813		Second Issue-complete on India paper in from 5 to 12 colors each
839		Second Issue-\$500 die proof in black (\$25.00)
846		Proprietary-die proof-\$5 green and black (\$16.00)

Lots 786, 787, 788, 789, 790, 791, 793 and 839 are now in the Clarence W. Brazer Reference Collection.

Cardboard Plate Proofs

726	1847 issue	
	1851 issue	
to	1861 issue	
	1869 issue	
753	1873	Carriers, Newspapers, All Departments and Postage Dues complete in 5 colors including the 1869 four high values in complete sets of bi-colors. (The 1c Post Office and 1c Newspaper are missing as usual)
	1873	The State Dept. dollar values-\$2 in 5 bi-colors, \$5 in 3 bi-colors, \$10 in 3 bi-colors and \$20 in 4 bi-colors

R. Ostrander Smith, Designer

R. Ostrander Smith, a fine designer, gives us three lovely issues—The Trans-Mississippi 1898, the Pan-American Exposition 1901, and the regular series of 1902-03. But now money rears its ugly head. Ostrander Smith's frames contained so much architectural ornament that only the most skilled engravers were able to execute his designs, and they were too expensive. He literally priced himself out of a job.

For many years after this the Philadelphian, C. A. Huston, designed the American stamps. His first design appeared in 1903 and his last in 1933. In 1908, Whitney Warren, an architect, was responsible for that elusive Cap of Mercury special delivery stamp, but with rare exceptions such as Esther Richard's 10 cents stamp of the National Parks, the U. S. stamps were designed exclusively by the artists of the Bureau of Engraving and Printing, but in the late 1930's the tide began to turn, and once more we have outside artists providing a few designs. Generally the statement is "designed by so-and-so, modelled by" (one of the Bureau's artists.)

There are but few men trained to design stamps for line engraving and these Bureau artists interpret the original idea for the engravers much in the same way as the literary "ghost" turns the autobiography of the celebrity into a readable book. The Fort Ticonderoga stamp is the work of Arno as he executed it in fine pen and ink, with the result that it looks as though a porcupine had arranged itself as a stamp. Comparing the original designs with the finished, one is forced to the conclusion that it is highly desirable that the trained stamp artist edit the design. Given free scope all these men produce fine stamps, although political pressure has forced them to produce horrors at times.

—*From Trans-Pacific, Bulletin of the U. S. A. Specialists' Society of Australia*

Dabrowska Designs Vatican Issue

Catherine Dabrowska designed the three stamp set which the Vatican released May 19, 1956, honoring Saint Rita of Cascia. The saint is shown with a sprig of roses and a bunch of figs as these are associated with her name. The inscription reads, "V Centenario della Morte," (Fifth Centenary of Death), and "1956—Santa Rita da Cascia—1957."

Rita of Cascia was born in 1385 in the Italian village of Rocca Porena, Diocese of Spoleto. Although desirous of entering religious life she obeyed her parents and married at the age of twelve. Despite her husband's exceeding cruelty, she proved herself a model wife and mother. When after eighteen years, her husband was murdered, she dissuaded her two sons from taking revenge. As a widow she was at first refused entry into the Augustine Convent at Cascia, but her persistence finally won admittance. She died there in 1456. Her canonization took place May 24, 1900. The Dabrowska designed set marks the 500th anniversary of her death.—*Pierson Ostrow*

The First Issue of New Zealand

New Zealand's first stamps were released July 18, 1885, featuring Queen Victoria in her coronation robes. They were printed from dies engraved by William Humphreys who followed by a water color sketch based on a full length portrait of the Queen by A. E. Chalon, R. A.

The initial supply of these stamps, the denominations of which were, 1d, 2d and 1s, were printed in England, later printings being made in New Zealand from the plates manufactured by Messrs. Perkins, Bacon & Co., Ltd., of London—*From "One Hundred Years of Postage Stamps, 1855-1955," published by the New Zealand Post Office Department.*

U. S. XX Century

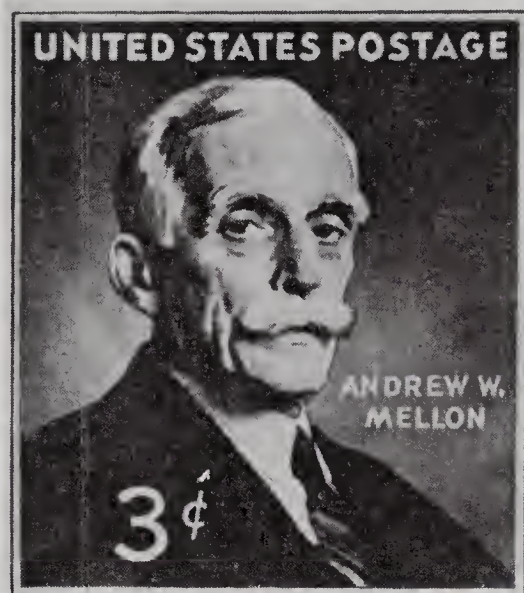
Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 49, page 57)

Andrew W. Mellon Issue

Three Cents—Issued December 20, 1955



1072E-A. Approved Model.

Andrew W. Mellon.

No Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Portrait and Frame, Richard M. Bower.

Lettering and Numeral, Robert J. Jones.

Design Essayed November 4, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved November 7, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved November 16, 1955 by Arthur E. Summerfield, P. M. G.

Source of Design

A photograph of a painting of Andrew W. Mellon by Oswald Birely, furnished by the National Gallery of Art, Washington, D. C.

Fort Ticonderoga Issue

Three Cents—Issued September 18, 1955

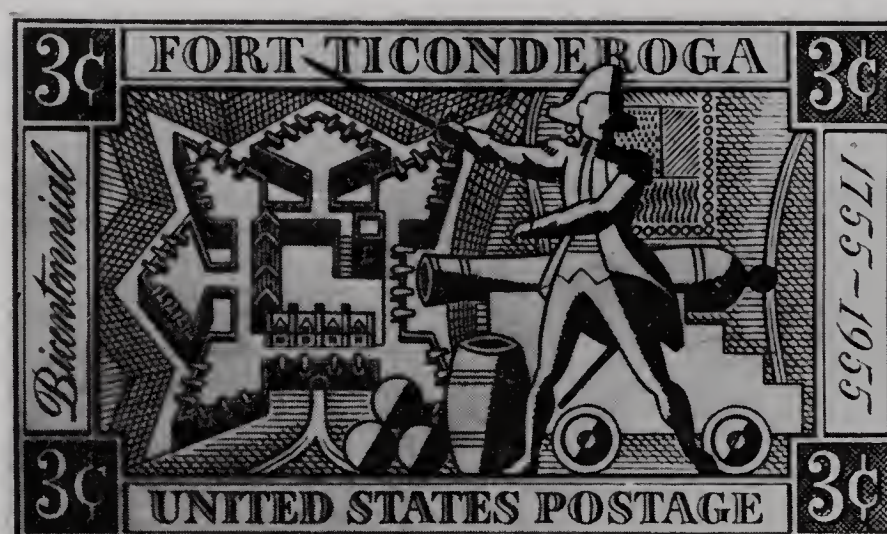
No Rejected Designs.

Designer—Enrico Arno.

Engravers—Vignette and Ornamental frame, Charles A. Brooks.

Lettering and Numerals, Reuben K. Barick.

Design Essayed July 22, 1955 to C. R. Hook, Jr., Acting P. M. G.



1071E-A. Approved Model.
Map of Fort Ethan Allen and Artillery

Model Approved July 22, 1955 by C. R. Hook, Jr., Acting P. M. G.
 Die Proof Approved August 1, 1955 by Norman R. Abrams, Acting P. M. G.

Source of Design

A drawing by Enrico Arno, New York, under the auspices of an Advisory Committee appointed by the National Academy of Design, consisting of: Norman Kent, N. A., Chairman, Fritz Eichenberg, N. A., Anthony de Francisci, N. A., and Lawrence Grant White, N. A. (Ex Officio). This Committee, with the approval of the Commission of Fine Arts in Washington, was authorized by the Post Office Department to select the artist to design this stamp.

Atoms for Peace Issue

Three Cents—Issued July 28, 1955



1070E-A. Original Drawing by George R. Cox
Atomic Energy encircling the Hemispheres

No Rejected Designs.

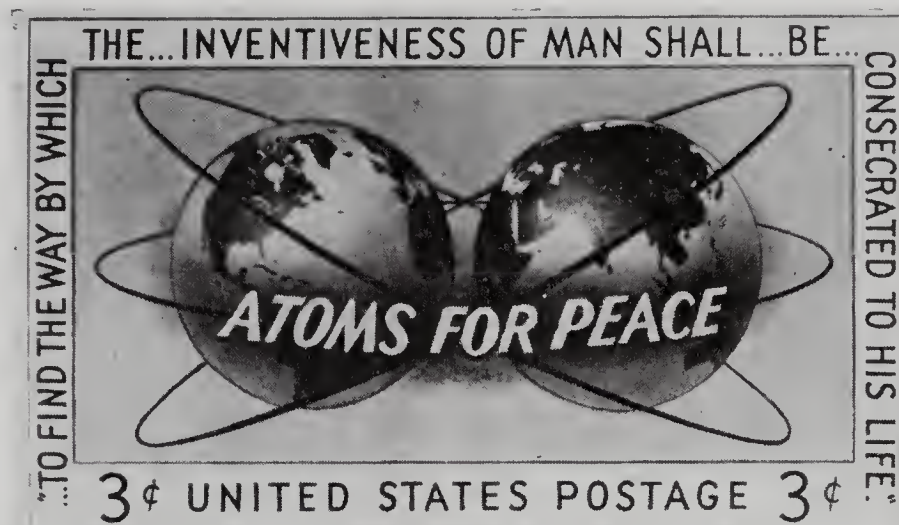
Designer—George R. Cox.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, Richard M. Bower.

Frame, Lettering and Numerals, George L. Huber.

Design Essayed May 27, 1955 to Arthur E. Summerfield, P. M. G.



1070E-B. Approved Model

Atomic Energy encircling the Hemispheres

Model Approved June 10, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved June 22, 1955 by Arthur E. Summerfield, P. M. G.

Source of Design

An original drawing by George R. Cox, Brookhaven National Laboratory, Upton, Long Island, N. Y.

Designers and Printers in the News

Information regarding designs of new issues, designers and printers often crosses the editor's desk. It has been suggested that where space permits brief mention be made of these items in our JOURNAL. Often a year or two after the issuance of a stamp, collectors find it difficult to learn its background, the source of design, or name of the designer. Therefore, these brief mentions may help to record this information. However, some members may feel such information is too current to be worthy of space on these pages. The editor would appreciate hearing from you regarding this.

According to *The Postal Bell*, the 5 yen National Park issue of October 1 has a design from a photograph by *Koyo Okada* showing the Osezaki Lighthouse. The 10 yen in this Japanese issue is that of Kujuku Island, designed by *Masaru Kimura*.

Bradbury, Wilkinson & Co., Ltd., printed the four high values of the new Jamaica definitive issue. *Thomas De La Rue and Co., Ltd.*, printed the remaining values. The third stamp in this set was released September 4, 1956. It featured a doctor bird.

Bradbury, Wilkinson & Co., Ltd., printed the new seven-stamp definitive set for Fiji.

Yoshiomi Higashitsunoi designed the 14 yen Japanese issue of September 20, 1956, featuring the old Japanese castle Himeji-jo Castle which is to be reconstructed. *Katsuzo Oshikiri* was the engraver.

The 3000 pruta Israel stamp, last of the second definitive series of 1956, was designed by *G. Hamori* and printed by *Messrs. Lewin-Epstein*. Design shows the tomb of Rabbi Meir Baal Haness in Tiberius with the Lake of Galilee in the background. The tomb of the "Miracle Worker" who lived in the 2nd Century C. E. is one of the famous historic spots of the area.

Bob Hines, artist of the Fish and Wildlife Service, U. S. Department of the Interior, designed the 3c king salmon issue of November 9, 1956. It shows the king salmon on their annual migration upstream to the spawning ground. This is an outstanding example of

the conservation work carried on by federal and state governments. King salmon continue to be valuable commercial and sport fish. They have been aided in their spawning migration upstream by fish ladders and elevators, and by elimination of log jams and high waterfalls.

Lady Hilda Butterfield of New York City was the moving force behind the issuance of children's stamps in several countries, including our own, to promote friendship amongst the children of the world. She is the American-born widow of the late Sir Frederick Theodore Roosevelt Butterfield of England. Lady Butterfield served on the committee of judges which selected the winning design in a national competition by grade school and high school children in the United States, its territories and possessions. *Ronald Dias*, 19, a former student of Roosevelt High School, Honolulu, Hawaii, submitted the winning design. Other judges were *Donald R. McLeod*, Superintendent of the Engraving Division of the Bureau of Engraving and Printing; *Dr. Ralph Beelke*, Specialist for Education in the Arts, U. S. Office of Education; *Dr. Edgar Fuller*, Executive Secretary, and *Miss Blanche E. Crippen*, Professional Assistant, Council of Chief State School Officers.

The contract for the high value issues of Great Britain is now in the hands of *Thomas De La Rue and Co., Ltd.* The stamps had been printed for forty years by *Waterlow and Sons*. New plates, or new dies may be made and there is a suggestion that a finer perforation might be used. Also there is a possibility of a change in design.

The ideas embodying the theme for the September 26, 1956 Australian issue to mark the centenary of responsible government in New South Wales, Victoria and Tasmania were developed by the Postmaster General's Department artists *A. Quinn* and *L. Coles*. The final design was the work of artist-engravers of the *Note Printing Branch, Commonwealth Bank of Australia*, where the stamps were recess printed.

The Canadian Bank Note Company, according to the British Columbia Philatelic Society, is working on a series of multi-colored flowers, two to be issued annually by Canada. These will replace the wildlife series. The same source reports that the Prime Ministers series will be replaced by one honoring early explorers.

Queen Elizabeth has approved new stamps for Scotland, Wales, Northern Ireland, Jersey, Guernsey and Isle of Man. Symbols or designs appropriate to the respective areas will be included in the borders. In a statement to the Postmaster General, Dr. Hill said he intended to invite committee representatives of the cultural and artistic interests of the areas involved to advise on detail designs to be submitted to Her Majesty for approval.

Proofs Among Items Donated to PhilaMatic Center

According to a report from member D. C. Barrett, Curator of the Boys Town PhilaMatic Center Msgr. Nicholas H. Wegner, director of Boys Town, has announced the gift of a valuable collection of philatelica by J. Hubert Scruggs of Birmingham, Ala. The collection is valued, at present day market prices, at more than thirty thousand dollars, and includes many proofs.

Announcement of the gift was made at the recent Open House marking the Fifth anniversary of the official opening of the PhilaMatic Center.

One of the items which is now mounted and on display is the famous 2-cent blue block of the Uniontown, Ala., Prov. P. M. Issue (CSA). Also mounted are full sheets of card Proofs of all the Newspaper and Periodicals, and large Die Proofs on India, along with Specimens and Universal Postal Congress Overprints of this issue.

The Brazer Reference Collection Of U. S. 1847 Proofs

(This report was prepared for use in an earlier JOURNAL, but space did not permit. Although it is no longer timely we felt we should include it in the JOURNAL.—The Editor.)

The *Brazer Reference Collection of U. S. 1847 Essays & Proofs* realized \$23,034 for the 297 lots at the R. A. Siegel auction on January 16, 1956. This was considered a very satisfactory wholesale realization. It was sold in its entirety in the spring of 1955 for \$27,000 to a collector who has other philatelic interests and authorized its sale by Siegel. This most complete collection, formed since 1925, aimed to include one of every variety known and was used as the basis for Dr. Brazer's well illustrated 32 page Catalog of the 1847 Issue Essays & Proofs, published in our JOURNAL No. 14 and reprinted in 1947. Since then he had added only 20 more varieties.

The Sale Catalog gave only the Brazer 1947 valuations, many of which are now much higher in Scott's 1956 U. S. Catalog. No sizes of the die proof papers were cataloged so bidders needed to see each of these items. Consequently most of the lots were bought by those in the room and competition was very active. Among the dealer buyers were Bruce Daniels, Ezra Cole, Harry Keffer, Lambert Gerber, John Fox, Raymond H. Weill and Clarence W. Brazer (who bought back many beautiful large trial color die proofs).

The outstanding rarity die essays were the only known model essays for the 5 cents and 10 cents which were bought by John D. Pope, III for \$550 and \$530 respectively. The buyer said after the sale that if necessary he would have bid up to over \$1,000 each for these first and most desirable of all unique U. S. Essays. Die essays of the 5c brown vignette only sold for \$67.50 and of the 5c brown frame only \$62.50, *both* to Clarence Brazer.

Stamp Size Die Proofs

An 1847 printing of a 5c yellow-green trial color die proof with large margins showing crosshatching was bought by a collector for \$120; he also bought the 10c black die proof on India paper stamp size of the same printing for \$270 cataloged by Scott \$60. Ezra Cole paid \$105 for a 5c brown stamp size die proof of this 1847 printing, also cataloged by Scott at only \$60. These 5c and 10c die proofs, stamp size, hybrid mounted on 5¾ x 8½ inch cards, realized \$75 each. A 5c dark brown Goodall die proof on bond paper brought \$67.50 and the matching 10c, \$70.

Large Die Proofs

Unique trial color die proofs on pink bond paper, both 5c and 10c blue, sold for \$72.50 each against Scott's catalog of \$75 for normal color. Trial colors on colored bond and colored wove papers are not yet listed by Scott's.

1847 Plate Proofs

The plate proofs on India paper sold well, a 5c black trial color brought \$62.50 against Scott's Catalog price of \$60. The 5c black block of four with red SPECIMEN overprint sold for \$150 to a collector who bought most of the 1847 original plate proofs in all six varieties. The 5c orange block with black overprint (one stamp torn) was bought by C. C. Hart for \$125. The 5c black SPECIMEN block of four, sold to another collector for \$145. A horizontal pair of 10c black SPECIMEN, catalog \$80, went for \$115.

Reproductions

The only known 1875 black die proof of the 5c and 10c reproductions sold for \$320. This pair is cataloged by Scott at \$400. The rare 1915 printing small die proofs of the 5c and 10c sold to John Fox for \$290 (the pair catalogs by Scott \$300). The pair of 5c and 10c complete sheets of 50 plate proofs on India paper were opened at \$2,250 and bought by Weill for \$3,100 (catalog by Scott \$3,000). The historical hybrid India paper plate proofs mounted on large cards endorsed in pencil "*Re-engraved by C. Burt / McCoy*" and "*Re-engraved die worked over by Chas. Skinner*" were bought by John Fox for \$110 and \$115 respectively. Blocks of four of the 5c brown on card sold for \$57.50 and of the 10c black on card \$77.50, and a block of six of the latter brought \$105. The 1879 printing card proofs with original printed envelope in which the pair were distributed sold to a mail bidder at \$55. The 1879 printing of card proofs with red SPECIMEN overprint sold individually for \$47.50 each, and \$50 for the 5c brown with blue handstamp. A set of ten single 5c and 10c *Atlanta Trial Color* plate proofs on card was bought by C. C. Hart for \$360. The grand climax of this sale was the complete set of 10 *Atlanta trial color proofs* each in unique blocks of eight which were bought by Bruce Daniels for \$3,400 after an opening bid of \$2,600.—C. W. B.

At the New-York Historical Society Until November 15, 1956

Past presidential campaigns as seen through the eyes of political cartoonists from Jefferson's time to the present is the theme of a special exhibition now at the New-York Historical Society, 170 Central Park West. Supplementing the cartoons are campaign posters, song books, sheet music, buttons, badges and lithographs of torchlight parades, rallies and conventions.

The first political cartoonists did not work for the newspapers which had no convenient way of reproducing their drawings; usually, the cartoons were engraved and sold as separate prints. This system prevailed to the Civil War. One of the earliest pieces in the Society's exhibit is a broadside issued in 1807 contrasting the "good" Washington to the "evil" Jefferson who is "like a mildewed ear."

As the cheaper process of lithography replaced engraving, Currier and Ives, and other firms, later turned out vast numbers of political cartoons. As new printing methods were perfected in the late 19th century, newspapers became an important source for cartoons.

Although this exhibit has nothing to do with stamps or paper money, there should be much of interest for the Essay-proof member who studies engraving and lithography. The exhibit is open free to the public daily from 1 to 5 p. m., except Monday, and from 10 to 5 p. m. on Saturday.

De La Rue Statement

According to the Philatelic Trader, August 31, 1956, Messrs. De La Rue and Co. Ltd., have authorized the following statement:

"A sheet of imperforate New Zealand 9d. second printing current issue has been stolen. Forty of these stamps have been recovered and are in the possession of the police. The thief may endeavor to dispose of the remaining 120, or some of them. In this eventuality we would be greatly obliged if the trader would try to get in contact with the police immediately, without in any way betraying his intention to the presenter of the stamps, and endeavor to detain him on some pretext or other pending the arrival of the police."

Bibliography of U. S. Essays & Proofs

Another project of the late Dr. Brazer was a bibliography of U. S. essays and proofs. Shortly before his untimely death he submitted the following list which we had expected to go over in order that he might recheck it. This unfortunately is now not possible, but we are printing the list and request, in Dr. Brazer's name, that members make any necessary corrections and add to this bibliography. Literature is the tool of any phase of philately.—The Editor.

- 1888 April 3—STIRLING'S STANDARD DESCRIPTIVE CATALOGUE OF THE REVENUE STAMPS OF THE U. S.
By E. B. Sterling, 132 E. State St., Trenton, N. J.
- 1889 "ESSAYS OF U. S. POSTAGE STAMPS" (?)
By John K. Tiffany of St. Louis, Mo. in American Journal of Philately.
- 1899 "HISTORICAL REFERENCE LIST OF THE REVENUE STAMPS OF THE UNITED STATES"
By Toppan, Deats & Holland
- 1900 June 30 "U. S. POSTAGE STAMP EXHIBIT AT PAN AMERICAN EXPOSITION, BUFFALO, N. Y. 1901" A booklet in Library of Congress. A description of all postage stamps and postal cards issued by the Department. An Extract from the report of Edward C. Madden, 3rd Asst. Post Master General for the year ending June 30, 1900.
- 1902 "THE POSTAGE STAMPS OF THE UNITED STATES"
By John N. Luff of New York. Published by The Scott Stamp and Coin Co. Ltd. who copyrighted 1897 articles first appearing in the American Journal of Philately, Illustrated.
- 1903 March 23, Feb. 16, 1904, April 25, 1904. J. W. SCOTT CO. AUCTION SALES OF COLLECTION OF HENRY G. MANDEL.
- 1904 "A TENTATIVE CHECK LIST OF THE PROOFS OF THE ADHESIVE POSTAGE AND REVENUE STAMPS OF THE UNITED STATES"
By George L. Toppan (of Boston, Mass.) Published by The Scott Stamp and Coin Co., New York and The New England Stamp Co., Boston.
- 1904 July 2 "DISTRIBUTION OF PROOFS"
By Chas. H. Robb, Asst. Atty. Gen., Mekeel's Weekly Stamp News, for July 2, 1904, Page 215.
- 1904 "SPECIAL PRINTINGS" (?)
By Geo. L. Toppan, Published by Scott in Philatelic Journal of America.
- 1909 "ON PLATING THE 3c 1851, UNITED STATES POSTAGE STAMP"
By Carroll Chase, M.D. Published by the Handbook Committee, American Philatelic Society, Boston, from the press of The Hann & Adair Printing Co., 108 N. High St., Columbus, Ohio. Pages 9 and 10.
- 1910 September 15 "THE PROOFS AND ESSAYS FOR U. S. ENVELOPES"
By Edward H. Masen in Philatelic Gazette, N. Y. Vol. I. No. 1 to VIII, September 15, 1910 to April 15, 1911. Pages 2 to 147.
- 1911 June 15 THE PROOFS OF U. S. STAMPS
By Edward H. Mason Vol. I No. 10 Page 178 to ?
- 1911 March 17. ARTHUR M. TRAVERS. P. O. Department Clerk Dismissed in Philadelphia, Stamp News, Vol. I, No. 51 for March 17, 1911.
- 1911 December "PROBENDRUCKE MARKEN MIT"
Specimen sowie Essais der Vereinigten Staaten von Amerika, Verlag Paul Kohl. G.m.b.H. Chemnitz (Saxony, Germany) Illustrated.
- 1911 "PROOFS OF U. S. ENVELOPES"
By Edward H. Mason
- 1911 "ESSAYS FOR UNITED STATES POSTAGE STAMPS"
By Edward H. Mason (of Boston, Mass.) published by the Handbook Committee of

- the American Philatelic Society, Springfield, Mass. from the press of W. M. Linn & Sons Company, Columbus, Ohio. Reprinted from Philatelic Gazette Vol. I No. 10 June 15, 1911 etc.
- 1912 April "MORE ESSAYS FOR UNITED STATES POSTAGE STAMPS"
By Edward H. Mason (of Boston, Mass.) Published by (late) Percy McGraw Mann, 1708 North 18th St., Philadelphia, Pa. from press of The Stowell Printery, Federalburg, Md.
- 1912 Jan. 20. H. E. DEATS CELEBRATED REVENUE PROOF COLLECTION,
in New England Stamp Monthly. Vol. I, Nos. 3, 4, 5, 6, 7, 8.
- 1912 "TENTATIVE LIST OF U. S. STAMP DIES"
By B. K. Miller
- 1912 "THE PROOFS OF U. S. STAMPS"
By Edward H. Mason of Boston, Mass. Published by J. M. Bartels Co., 99 Nassau St., New York. Reprinted from Article in the Philatelic Gazette, N. Y., May 15, 1911.
- 1913 January "THE EARL OF CRAWFORD'S COLLECTION OF THE 1895
PLATE IMPRESSIONS OF UNITED STATES STAMPS ON CARD-
BOARD"
By E. D. Bacon in London Philatelist Vol. XXII, No. 253 January 1913.
- 1913 Aug. "U. S. PROOFS—THE ALBUMS OF 1902"
By J. M. Bartels in Philatelic Gazette, N. Y. Vol. III, No. 12, page 258.
- 1913 Oct. 27 "STEINMETZ MISCELLANY" 1913 INTERNATIONAL PHILA-
TELIC EXHIBITION, NEW YORK
- 1913 Oct. "THE WILSON PROOFS" Privately printed and distributed.
At the N. Y. Int. Exhibition October 1913. In Vol. III, Oct. 1913, No. 12, p. 329.
- 1913 Oct. "THE MASON PROOFS"
At the N. Y. Int. Exhibition October 1913. In Philatelic Gazette (N. Y.)
Vol. III October 1913, No. 12, Page 335.
- 1916 May to December "THE UNITED STATES 1847 ISSUE"
By Carroll Chase. Published by Nassau Stamp Company, 118 Nassau St., New
York (Illustrated)
- 1916 "POSTAGE STAMPS OF THE UNITED STATES OF AMERICA"
By N. E. Waterhouse. Published by Frank Godden, 359 Strand, London. (Illus.)
- 1916 "UNITED STATES STAMPS 1847-1901"
Metropolitan Philatelist Published by John Walter Scott, beginning May 29, 1916.
- 1919 March 18th "CATALOGUE OF THE POSTAGE STAMPS AND STAMPED
ENVELOPES OF THE UNITED STATES AND POSSESSIONS IS-
SUED PRIOR TO JANUARY 1, 1919"
Compiled by Joseph B. Leavy, Philatelist, Smithsonian Institution, United States
National Museum, Washington, D. C. Bulletin 105 by Government Printing
Office, Issued May 7, 1919.
- 1921 Dec. "LETTERS FROM U. S. POST OFFICE DEPT. TO TOPPAN, CAR-
PENTER & CO."
By Stanley Ashbrook. Published in Vol. 35, No. 3 American Philatelist.
- 1924 (?) "PROOFS OF THE RE-ISSUES"
By Carroll Chase, M.D. Published in Vol. 38, Page 204, American Philatelist.
- 1927 July "REMINISCENCES OF DAYS LONG AGO" (The Earl of Crawford)
by Charles J. Phillips in Philatelic Classics, Vol. I, No. 5, Page 12, July 1927.
- 1928 Dec. 20th "THE 3c STAMP OF THE UNITED STATES 1851-1857 ISSUE"
By Carroll Chase of New York. Published by J. O. Moore, Inc., Hammondsport,
N. Y. and printed and bound by Cann Brothers & Kindig, Inc., Wilmington,
Del. (Illustrated)
- 1930 November "REMINISCENCES OF THE VETERANS" (John Kleeman and the
Crawford Collection)
By Charles J. Phillips in Philatelic Classics Vol. II, No. 13, Page 3 for November,
1930.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of U. S. Proofs send direct to Sol Altmann, 1113 Teller Ave., New York 56, N. Y. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

All Reports by Sol Altmann.

Robert A. Siegel, N. Y. January 16, 1956

1847 Issue of United States Essays & Proofs

Brazer Reference Collection

5c black unique essay, Vignette mounted, letter labels engraved, corner letters drawn in ink, frame wash and pencil	1E-A	550.00
10c black unique essay, Vignette replaced, letter labels engraved, corner letters drawn in ink, frame wash and pencil	2E-A	530.00

Original Die Proofs

5c green Trial color on India, large margins with cross hatching, only one known from this printing showing cross hatching	1TC2a	120.00
5c dark brown on India	1P2a	105.00
10c black on India	2P2a	270.00

1847 Die Proofs (Printed in 1858)

5c blue Trial color on India	1TC2b	75.00
5c dark brown Hybrid , sunk on card	1P2c	50.00
10c black Hybrid , sunk on card	2P2c	52.50
10c green Trial color on coarse horizontal laid paper, only one known	2TC2f	82.50
10c green Trial color on faint blue Pelure paper, only one known	2TC2g	77.50

1847 Die Proofs (Printed about 1879)

5c brown Hybrid , with dot on forehead & dot over P mounted on India paper and sunk on 5 3/4 x 8 1/2 inch card	1P	75.00
10c black Hybrid , on India paper mounted on India paper and sunk 5 1/4 x 8 1/2 inch card, B L corner clipped	2P	75.00
5c brown on clear fine grain stiff white bond paper, shows cross hatching, 41.5 x 52	1Pin	72.50
5c dark brown (Goodall) on crisp white bond paper, shows cross hatching	1P1p	67.50
10c black on clear fine grain stiff white bond paper, shows cross hatching, 41 x 60	2Pin	67.50
10c slate-black on crisp white bond paper, shows cross hatching	2P1p	70.00

1847 Die Proofs (Printed between 1895 and 1904)

5c black trial color on white handmade proof paper with faint texture, shows crosshatching, 51 x 63	1TC1r	62.50
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5c green trial color on white handmade proof paper with faint wove texture, shows crosshatching	1TC1r	62.50
5c orange trial color on machine-made white wove proof paper, shows crosshatching, 55 x 65	1TC1s	62.50
5c slate-black trial color on handmade white proof paper with faint wove texture and die sunk on card, without crosshatching, 65 x 75 ..	1TC1u	65.00
10c violet trial color on white handmade proof paper with faint wove texture, shows crosshatching	2TC1r	60.00
10c green trial color on white handmade proof paper with faint wove texture, shows crosshatching, 44 x 58	2TC1r	60.00
10c brown trial color on white handmade proof paper with faint wove texture, shows crosshatching, 44 x 56	2TC1r	60.00
10c deep red trial color on white handmade proof paper with faint wove texture, shows crosshatching, 59 x 70	2TC1r	62.50
10c black on white handmade proof paper with faint wove texture, shows crosshatching ..	2P1r	72.50

Large Trial Color Die Proofs on Pink Paper

5c dark red on pink bond paper, shows crosshatching	1TC1aa	55.00
10c dark red on pink bond paper, shows crosshatching	2TC1aa	55.00
5c deep red on pink paper, crosshatching	1TC1aa	55.00
10c deep red on pink bond paper, shows crosshatching	2TC1aa	55.00
5c green on pink bond paper, crosshatching, 'Watermark 1895'	1TC1aa	65.00
5c blue on pink bond paper, crosshatching	1TC1aa	72.50
10c blue on pink bond paper, crosshatching	2TC1aa	72.50
10c black on pink bond paper, crosshatching	2P1aa	67.50

Die Proof on Colored Bond Paper

5c brown on faint orange bond paper, crosshatching	1P1bb	42.50
10c black on faint orange bond paper, crosshatching	2P1bb	42.50
5c brown on light green bond paper, crosshatching	1P1ee	47.50
10c black on light green bond paper, crosshatching	2P1ee	47.50
5c brown on faint blue bond paper, crosshatching	1P1ff	50.00
10c black on faint blue bond paper, crosshatching	2P1ff	52.50

Die Proofs on Colored Wove Paper

5c brown on faint red wove paper, shows crosshatching	1P1gg	47.50
10c black on faint red wove paper, shows crosshatching	2P1gg	45.00

Die Proofs on Laid Paper

5c brown on faint blue laid paper, shows crosshatching	1P1oo	45.00
10c black on faint blue laid paper, shows crosshatching	2P1oo	47.50
5c brown on faint yellow opaque laid paper, crosshatching	1P1pp	50.00
10c black on faint yellow opaque laid paper, crosshatching	2P1pp	50.00

Die Proofs on White Bond Paper (with crosshatching)

5c brown on faint yellow semi-opaque bond paper	1P1uu	55.00
10c black on faint yellow semi-opaque bond paper	2P1uu	57.50

Die Proofs on White Wove Paper (with crosshatching)

5c brown on faint yellow thin wove semi-transparent bond	1P1xx	52.50
10c black on faint yellow thin wove semi-transparent bond	2P1xx	57.50
10c black on dull faint yellow bond paper	2P1zb	60.00

Original Plate Proofs

5c black trial color on India mounted on card	1TCC3	62.50
10c orange trial color on India mounted on card	2TC3	55.00
10c orange trial color horiz. bot. sheet margin, Pair on India mounted on card	2TC3	82.50

1847 Plate Proofs with Specimen Overprints

5c black red specimen overprint, block of 4 on India	1TC3Sd	150.00
5c dark brown black specimen overprint on India mounted on card	1P3Sd	35.00
5c dark brown black specimen overprint, block of 4	1P3Sd	145.00
10c black red specimen overprint, hor. pair on India	2P3Sd	115.00

Reproduction Die Proofs

5c black, 10c black large die proofs with both values on India paper sunk on card, only two known	3TC1a,4P1a	320.00
5c dark brown, 10c black, small die proofs, on white bond paper, mounted on card, clear printing	3P2b,4P2b	42.50
5c brown, 10c black small die proofs, (1915 printings)	3P2c,4P2c	290.00
5c, 10c Complete sheets of 50 , on India paper	3P3a-4P3a	3100.00
5c brown large hybrid plate proof on India paper, mounted on India paper sunk on card, written by the hand of Charles Skinner "Re-engraved by C. Burt McCoy" and "Re-engraved die worked over by Charles Skinner"	3P3b	110.00
5c brown plate proof on card, block of 4, (1890 print)	3P4c	57.50
5c brown plate proof on card, block of 4, (1893 print)	3P4d	57.50
10c black plate proof on India, block of 4	4P3a	92.50
10c black large hybrid plate proof on India paper, mounted on India paper sunk on card hand written "Worked over by Charles Skinner "	4P3b	115.00
10c black plate proof on card, block of 6, (1879 Print)	4P4a	105.00
10c black plate proof on card, block of 4, (1893 Print)	4P4d	77.50

5c and 10c 1847 Reproductions with Specimen Overprints

5c brown, blue specimen overprint, plate proof on card	3P4aSa	50.00
5c brown, red specimen overprint, plate proof on card	3P4aSb	47.50

Atlanta Trial Colors Plate Proofs

5c-10c Complete set on card, five different colors of each value	1TC-2TC	360.00
5c-10c complete set on card, in blocks of 8 , five different colors of each value, largest blocks in existence	1TC,2TC	3400.00

Collateral Material

Includes enlarged photos of the proofs, bank notes with vignettes used on the 1847 issue, business cards of Rawdon, Wright, Hatch & Edson, various samples of Crane & Co. and L. L. Brown Paper Co. etc.		180.00
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Vahan Mozian, Inc., N. Y. January 19, 1956

N. Y. Postmaster Essays & Proofs

Norvin H. Green Collection

Head of Washington, carmine on India, (33 x 38) Goodall	9X1	26.00
Head of Washington, dark blue on bond, (50 x 42)	9X1	28.00

Large die proof, grayish-black, with additional impression of portrait medallion, India on large card , has dot in "P" and scar on neck, unlisted	9X1TC	130.00
Large die proof, deep green, with additional medallion, India on large card, dot in "P" and scar on neck	9X1TC	80.00
Small die proof, black on bond, Dot in "P" and scar on neck	9X1P	77.50
Small die proof, blue on bond, with dot in "P" and scar on neck	9X1TC	45.00
Small die proof, green on bond, with dot in "P" and scar on neck	9X1TC	40.00
Small die proof, carmine on India, 35 x 45, dot in "P" and scar on neck	9X1TC	45.00

Plate Proofs

From the small sheet of 9 on India

5c black on white India, position No. 9 , large margins	9X1P	67.50
5c brown-black, on white-yellowish, big dot, position No. 9	9X1P	52.50
5c on bluish, position No. 1 or 4, semi-transparent	9X1P	67.50
5c on bluish, position No. 5 or 9	9X1P	30.00
5c on bluish, position No. 8, retouched neck, semi-transparent	9X1P	30.00
5c on bluish, position No. 9, semi-transparent	9X1P	30.00

Trial Color Plate Proofs on Yellowish Wove Paper

5c scarlet, position No. 2, small high dot	9X1P	32.00
5c green, position No. 3	9X1P	29.00
5c green, position No. 7	9X1P	32.00
5c brown, position No. 6	9X1P	32.00
5c blue, position No. 4	9X1P	30.00
5c blue, position No. 5	9X1P	32.00

John A. Fox, Floral Park, N. Y. January 25, 1956

United States

1847	5c red-brown on bond die proof with crosshatching	1P1	55.00
	5c dull blue-green trial color die proof	1TC	57.50
	10c black die proof with crosshatching	2P1	62.50
	10c dull blue-green trial color die proof	2TC	52.50
	10c brown, block of 4, extremely rare as only 3 blocks are known to exist	4TC	135.00
1861	5c buff "Southgate" 1915 printing	67P2A	170.00

H. R. Harmer, Inc., New York, N. Y. February 20, 1956

1869	10c scarlet (Lincoln) die essay on India paper (47 x 61mm)	116E-Da	36.00
	10c brown, as last (26 x 47mm) slight stain	116E-Da	25.00

New Zealand Artist Lets Off Steam

(From the *Philatelic Magazine*, December 2, 1955)

"Artists have no confidence in the panels at present set up by the post office," says Auckland artist Eric Lee-Johnson who criticizes the New Zealand practice of requiring postage stamp designers to submit drawings six times larger than the proposed stamp.

"The panels," goes on Mr. Lee-Johnson, "are composed predominately of officials and philatelists knowing little or nothing of art or the traditions of design."

About Members

There were many visitors to FIPEX, but member *Samuel Willett Comstock* of Devon, Connecticut, writes that he may have been the oldest stamp collector at the show as he is in his 91st year. In any case he must be the oldest Essay-Proof member who attended. We certainly hope that Mr. Comstock will be able to attend many more shows and will continue to maintain an ardent interest in essays and proofs.

Stephen G. Rich and *Vincent Domanski, Jr.*, were honored for distinguished philatelic achievement at the SEPAD banquet, May 27, 1956, the exhibition sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware). Mr. Rich was presented with the 1956 SEPAD award for distinguished philatelic achievement on the national level. Mr. Domanski received the SEPAD award for 1956, for philatelic achievement in the Philadelphia area. Our congratulations to both these active members.

According to report by member *Dr. D. B. Johnstone* in his "Vermont Philatelist," another member, *Dr. Douglas F. Green*, won awards at two shows. Dr. Green received the U. S. sectional trophy for his exhibit of Columbiana at the SPA exhibition in Reading, Pa. and a major trophy for his "Number Ones of the World and Their Centenaries" at FOPEX, in Albany, N. Y.

It's Up to You

It is up to you, and you, and you, as members of the ESSAY-PROOF Society, to see that our JOURNAL is the best of its kind in the world. Please submit articles to propagate the joy of collecting essays and proofs.

Erratum

In JOURNAL No. 51, in Phillip Rochlin's article on "Frémont for the Philatelist," page 184, last paragraph in the text, a line was inadvertently left out. The paragraph should have read:

This then is the background of the Frémont designs, which may be of interest to the Philatelist. We are happy to present it here on the centennial of the Frémont presidential campaign. Autographs of Frémont, Jessie and the Senator are, of course, available, but these need not concern us here.

Secretary's Report

By Albert H. Higgins, Secretary
70 University Place, New York 3, N. Y.

Members Admitted

No.
885

Bernard, Eugene, 702—14th Street West, North Vancouver, British Columbia, Canada. (British North America.)

- 886 Sprinkle, Frank F., Box 809, Bluefield, West Virginia. (Obsolete Bills in Un-cut Sheets.)
 887 Pollitz, W. T., 45 Bromfield St., Boston 8, Mass. (Stamp Dealer.)
 888 Wunsch, Mrs. Charles L., 1219 Downer Pl., Aurora, Ill. (Lincoln, 1869 issue and Airmails.)
 889 Tiedemann, Ronald, 7806—62nd St., Brooklyn 27, N. Y. (U. S. 19th Century; Obsolete Bank Notes.)
 890 Ferrini, Marchese Dottore Gianfrancesco Giaquili, Villa "La Tana", Candeli, (Firenze), Italy. (No specialty stated.)
 891 Samuel, Marcus, 9 Norfolk Rd., London, N. W. 8, England. ("Specimen" stamps.)
 892 Bebee, Aubrey E., 4514 No. 30th St., Omaha 11, Nebr. (Coin Dealer—Collector.)
 893 Hechtlinger, Louis L., 207-11—58th Ave., Bayside 64, N. Y. (U. S. Essays and Proofs.)
 894 Morgoulis, Paul, 17 Rue de Lisbonne, Paris 8, France. (Stamp Dealer.)
 895 Joyce, Morton Dean, 1 East End Ave., New York 21, N. Y. (Revenue Essays and Proofs.)

Applications Received

- 896 Argenti, Nicholas, 88 St. James Street, London, S. W. 1, England. (Nova Scotia; New Brunswick.) By A. H. Higgins.
 897 Voos, Daniel W., P. O. Box 300, Canajoharie, N. Y. (U. S.; Netherlands; British Empire; Philatelic Literature; Fine Arts Topicals.) By A. H. Higgins.
 898 Fisher, William R., Rolfe, Iowa. (U. S. Currency.) By H. E. Baker.
 899 Taub, Jack R., 109 West 43rd St., New York 36, N. Y. (Dealer—Collector; Souvenir Sheets.) By J. G. Reinis.
 900 Chao, Tsin, Rua Joao Lira 161, Apt. 302, Leblon, Rio de Janeiro, Brazil. (Engraved Bank Notes and Stamps.) By J. Blanchard.
 901 Cole, Irving, 38 Orchard Lane, Hillsdale, N. J. (U. S.) By J. G. Reinis.
 902 Jones, Robert L., 57 Robertson Court, Clarkston, Mich. (U. S.) By E. M. Gates.
 903 Barber, Dr. Paul, 47-37 Utopia Parkway, Flushing, N. Y. (Hungary.) By W. A. Katz.
 904 Purves, J. R. W., 448 Collins Street, Melbourne, C-1, Victoria, Australia. (Victoria, Tasmania, etc.) By V. G. Greene.
 905 Marckhoff, Fred R., 552 Park St., Elgin, Illinois. (U. S. obsolete notes west of Mississippi River.) By J. Blanchard.
 906 Jorgensen, Robert L., 1743 Linneman St., Glenview, Illinois. (French Oceania.) By A. H. Higgins.
 907 Grove, Edward R., 905 Blythe Ave., Drexel Hill, Pa. (No specialty stated.) By T. F. Morris.

Change of Address

- 792 Catt, F. N., to 3907 N. Hamlin Ave., Chicago 18, Ill.
 819 Copp, Dutton A., to 10639—146th St., Edmonton, Alberta, Canada.
 849 Dignan, Alan, Q. C., to 77 Hill Holme Rd., Forest Hill Village, Toronto, Ontario, Canada.
 592 Faulstich, Edith M., to 122 East 235th St., New York 70, N. Y.
 34-C Guenther, A. E., to Cremona Drive, R. D., Upper St. Clair Township, Bridgeville, Pa.
 141 Little, Philip, Jr., to R. F. D. No. 5, Box 59, Wayzata, Minn.
 518 Lowenstam, Benjamin G., to 16 University Road, Brookline 46, Mass.
 852 Osmun, Elizabeth C., to 25 North 3rd St., Souderton, Pa.

Deceased

- 656 Bertram, H. G.
 765 Loizeaux, Elie T. 815 Purdy, Robert G.

Resignations

- | | |
|------------------------|-------------------------|
| 836 Green, F. C. | 778 Lephart, Charles H. |
| 766 Harvey, Oswald L. | 368 Mellen, Wilson |
| 762 Haslett, John W. | 788 Stewart, Willard D. |
| 828 Hurst, Peter J. | 221 Thrall, E. W. |
| 719 Kugelman, Louis D. | C71 Van Sant, Frank R. |

Enumeration of Membership

Number Reported in JOURNAL No. 51	423
Gains	11
Losses	13
Net Membership reported in this JOURNAL, No. 52	421
Non-Member subscribers to the JOURNAL	7

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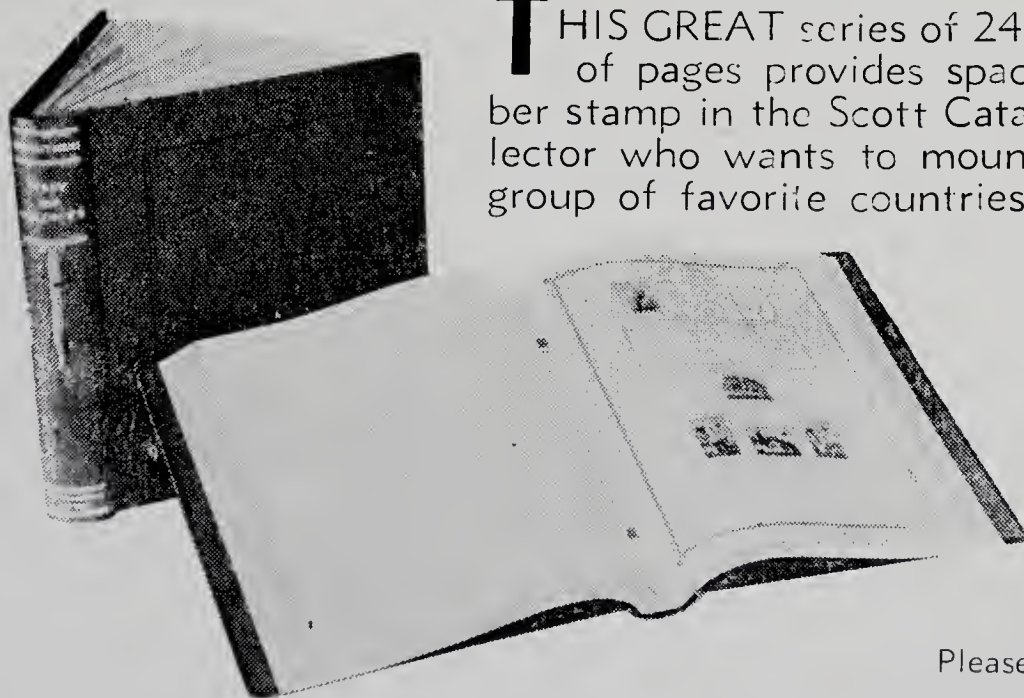
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